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Photo Poinberg, N. Y.

THE KEATONS.

THE MATINEE GIRL



fourths of an actress' life are spent in travel, only incessant work and the loneliness of the worker.

AMONG the misconceptions in the lay mind is that of his abundant leisure and ease. The dramatic artist leads a life of toll and self-abnegation. A case in point is the daily life of Mrs. Leslie Carter. She who is identified in the popular mind with Zaza, Du Barry and Adra leads essentially the life of a solitary. She rises at twelve, which is a fairly early hour considering that at which she retires. She has her coffee in bed, then her cold tub, and then comes the task of having her hair combed. It is a task indeed, for Mrs. Carter's is the only hair to which one would apply the adjective "ponderous." It requires a generous hour to separate and brush the heavy strands and braid and dress it.

Another hour passes in the completion of her toilet, which is chiefly in those items that go to the making of an exquisite cleanliness, for Mrs. Carter's garb at home and under her cloak when driving, and even under the same enveloping cloak when she goes to the playhouse, consists of a kimono. She formed the kimono habit in the Orient, as did Holbrook Blinn and his wife, as have many intelligent visitors to our Oriental neighbors. Mrs. Carter's kimono reveal glimpses of lingerie that is a delight to the aesthetic woman, poems in ivory silk, and symphonies in lace, vague and rare as moonbeams. Against this "back drop," as it were, shows the splendid figure of the shimmering, many colored kimono of Oriental silk. I won't tell how many kimonos and mandarins Mrs. Carter possesses. I might not believe, and if I were the statistician might discourage some ambitious girl of the boards who is proud of the ownership of one. But they fill a wardrobe and several boxes, and there remain behind at her country home on Shelter Island when she goes on tour enough of them to adorn an entire matinee audience. When a kimono is suited Mrs. Carter never sends it to a cleaner's. Her maid puts it away somewhere, and should Mrs. Carter, when she goes the ultimate way, be requietered, as are Egyptian princesses, surrounded by the splendors of her wardrobe, future archaeologists will doubt the historians who said that the United States was once a republic. Some of the Oriental garments have a biography of their own. One, if I heard the chat aright at an informal luncheon surrounded by Mrs. Carter's presence, had been worn on an occasion of state by the Dowager Empress of China, and was stolen by one of the terrible old person's maids. The maid was caught in the theft and something dreadful happened, but I don't believe that the tiny stains on the sleeve were made by the maid's blood when China's wicked old woman cut off her head, as my chum whispered to me over her coco cup. My chum is a nice girl in her real person, but sometimes Theodore Kremmer's soul seems to enter her body and she gets d.t.'s of imagination.

After Mrs. Carter is gowned as an Oriental she looks over her letters, and answers or arranges for the answering of such of them as seem imperative. Then she seeks the corner of the room where the afternoon sunshine in brightest and reads a play. Sometimes she goes over her own current play to develop, if possible, new ideas of business or new shadings. Often it is one of the plays that is sent her by one of the three hundred thousand Americans who are writing dramas. Frequently it is a play of modern or ancient master of the art. One afternoon it may be Sophocles, the next George Ains. She reads them all, and no day passes without her reading one play.

These done, it is five o'clock, her hour for dining, and what think you in the chief dish of that simple meal? Raw beef. For two reasons she chooses this seldom alluring dish. First, — we have her word first hand for it — she likes the taste of raw beef. Second, she believes that it is the most strengthening food.

At a quarter past six she is at the theatre. At twelve she is at home again. She eats a light supper, usually a glass of milk and two or three biscuits. Stimulants she is said to avoid.

"I am too nervous to sleep when I get home," she says, "and I walk about in my rooms for a time until my nerves are quieted, or rest in the largest chair I have, or read anything that happens to be about, until two or half past."

The next day is exactly like its predecessor. "I do not know how anyone can live differently and do her work well," said Mrs. Carter in the tone of one who would like to know more about the subject.

Edwin Booth, in his latest years, showed an increasing indifference, growing out of the solitude of his life. The isolation that attends upon the life of a serious player who loves and studies his art is among those who understand its condition a proverb. Ada Rehan was always a lonely woman. Maude Adams is a noted recluse. And I have heard Virginia Harned tell the story of how her sister, a domestic woman, who lives in a small town in the South, complained of the monotony of her life, and Miss Harned convinced her by an actual comparison of days and hours and events that hers was the more monotonous life of the two.

During her stay in New York Mrs. Carter is for the first time varying this heretical life. Formerly she never went out except to the theatre. Now she may be occasionally seen in these golden autumn afternoons in a French automobile that looks like the old fashioned basket phaeton of our grandmothers' days resurrected and smartened by a Parisian touch or two. With the phaeton car goes a little footman who looks like an humble bee in his livery of black and yellow. In this car Mrs. Carter has for her companions those whom she calls "her babies," her big, handsome son, Dudley, who goes back to Harvard next week for his last year and is going to be an electrical engineer, and his cousin, that original young heiress, Norma Munro.

With this life she is superlatively content. But are you sure you would be, little girl who wants to go on the stage? No callers, no teas of any color, no after theatre suppers in an arena of bright lights and brilliant gowns, no new acquaintances, few friends, because the exigencies of the career life do not permit their making, no permanent home, because three-

Eager young persons write me asking what actor of experience might be induced to instruct them in dramatic art. I don't know who are willing to take pupils, but I would suggest that for the acquirement of the perfect stage presence the youngling would be supremely fortunate who could persuade Madame Mathilde Cottrell, who is playing the German Princess so delightfully in *Her Great Match*, to teach him. Madame Cottrell's many years as a prima donna have developed the grand manner & is natural — most rare thing. If the same youngling wants to absorb poise and true naturalism, let him besiege Beverly Sitgreaves for instruction. If he is seeking a radiant cheerfulness of demeanor let him approach J. H. Bunny. And for exceeding grace he might sit in a front row at Zira and absorb a few lessons from Margaret Anglin, than whom there is no more graceful woman on the American stage. Margaret Wycherly could teach him voice development if she would, and Lulu Glaser the golden art of laughter.

Florence Smyth, the pretty young leading woman of The County Chairman company, has written a problem story entitled "The Unbalanced Scales," which has been accepted by one of the leading magazines.

Lulu Glaser's diction continues to be no better than it ought. She still says *providence* and *independ-ent-ist*.

Vivian Holt, who played the Swedish janitress so well in *Mary vs. John*, is an eighteen year old girl of brief stage experience but of inherited cleverness. She is the daughter of Edwin Holt, the rich and irascible father of The College Widow, and Adele Holt, who makes her friends of the profession homey and comy at Elmhurst, L. I.

Vivian is franky built on ample lines, which her athletic habits have not decreased. It was Will Ellister who made her generous proportions the subject of a warning at a house warming at Elmhurst.

"Do stop growing," he said. "If you don't, all the exercise your husband will need will be to take a walk around his wife every day."

THE MATINEE GIRL.

THE NEW MONTAUK THEATRE.

Some years ago Senator William H. Reynolds promised that he would build a theatre in Brooklyn and that it would be the finest in the land. On the night of Sept. 25 the doors of the New Montauk swung open and admitted an eager audience of the most representative people of the city to see how well he had fulfilled his promise. They were enthusiastic in their approval of its beauties, and every one rose in dedicatory spirit when the orchestra struck up "The Star Spangled Banner." They made the Senator appear and speak before the close of The Duchess of Dantzig that was given, with Eva Greene and the original company.

In the building of the New Montauk the architects had the comfort of the theatre's patrons well in mind. The floors are so sloped that a good view of the stage is assured from every seat in the building, and there are so many exits — five on each floor — that danger from a crush is reduced to a minimum. The building is as fireproof as it could be made. The interior decorations are of rich red and gold and the drop curtains of gold bullion and cloth of gold, in as beautiful as it is unusual, weighs 4,000 pounds, and in its centre is a large framed medallion in which is a vignette portrait in oil of Senator Reynolds' wife.

The stage is 45 feet in depth and 90 feet wide, the proscenium arch being 39 feet high and 38 feet in width. Its size is such that the largest productions can be given. The stage itself is conceived along the most modern lines and filled with every appliance known to stagecraft. The dressing rooms are revelations in every way and sufficiently numerous to accommodate the largest musical or dramatic organizations travelling. They number twenty in all, arranged in tiers on the Livingston Street side of the stage. All are fireproof, handsomely furnished with dressing tables, metal hangers, shelves and laundry accommodations and lighted by an improved electric system.

THE KEATONS.

The first page of *The Matinee* shows pictures of the entire family of Keaton, Joe, Myra, "Buster" and "Jingles," whose proper cognomen is Harry Stanley Keaton. The last named is the baby, and made his debut on earth at the Ehrich House, New York city, Aug. 25, 1904. Before he was six months old he manifested a desire to join his father's company, so his brother "Buster" undertook the management of the young aspirant for footlight fame. As he did not appear at every performance "Buster" decided that the baby's salary should be in proportion to his value as an attraction and credited him with ten cents a week as a starter. Since his debut, however, "Jingles" has improved so much that his astute manager, in order to encourage him, has gradually increased his pay until he is now receiving \$1.25 per week. Even with this encouragement "Jingles" has the air of a prima donna, and at times refuses absolutely to go on. He is not a regular feature of the Keatons' act, but is occasionally wheeled on in his little go-cart to lend a little variety to the proceedings. "Buster" is still the big feature of the turn, and although his father tries his best he cannot win back the laurels that were wrested from him when he added "Buster" to the act about four and a half years ago. His odd appearance, quaint mannerisms and great fund of humor have made of him a prime favorite and his popularity increases with every return date. He is especially a pet of the children, and in many of the Keith houses the management makes it a point to invite the children to come and see him perform. The vaudeville players make a pet of him and never tire of giving him points on how to improve his work. He has reciprocated by studying the specialties of some of the best-known vaudevillians, and gives imitations of them that are remarkably accurate. Joe and Myra Keaton go along the even tenor of their way, proud of their two youngsters, and in spite of the discomforts of travel manage to lead a very happy existence. They are booked well into the Spring in the very best houses, and are always sure of the welcome that is only given to established favorites.

BUILDER BIMBERG DENIES TROUBLE.

A report that work had been stopped on the new Astor Theatre at Broadway and Forty-fifth Street, by order of the Building Department, is denied by M. R. Bimberg, one of the members of the Longacre Theatre Company, which has started to finish the playhouse that has been leased to Weghals and Kemper. Mr. Bimberg said the only reason that the work had been retarded was the failure of the ironwork to

BOY ACTOR KILLED.

As a result of the production of the weird melodrama *Tracy, the Outlaw*, by a number of boys, sons of the leading citizens of Monessen, Pa., in a tent, Sept. 28, Duncan Johnston, aged 14, one of the amateurs, is dying from a bullet wound inflicted by another of the boys. At an exciting climax where the Sheriff and his posse cornered Tracy, Albert Hecht, playing Tracy, fired at young Johnston, who was impersonating the Sheriff. The ball punctured the left lung and lodged in the back.

THE DRAMA IN MEXICO.

A Prominent Poet — A German Company — New York Successes.

(Special Correspondence of *The Mirror*.)

Mexico, Sept. 25.

Juan de Dios Pesa is another example of a noted Mexican literary man who is also a politician; but in this case he has inherited his political tendencies, for his father was one of the famous statesmen of the conservative party.

Pesa was born in 1852. He is, therefore, a comparatively young man, and has, in all probability, a good many years before him in which to strengthen his already secured position among the foremost literary men that Mexico

has produced.

Pesa was ever a man of independent mind, and he early showed this by setting himself in opposition to the political opinions which his father held with such determination and vehemence.

The young poet, after graduating from the highest educational institution in the City of Mexico (the National Preparatory School), entered the medical college; but his father about this time lost his fortune, and young Pesa left college and turned to journalism for a living. From this time on his literary activity never slackened. He wrote prose, poetry and drama; and so meritorious was his work he sprang into almost instant fame.

In 1878 Pesa went to Spain as secretary of the Mexican legation. There he made friends of the foremost Spanish literary men. The Spanish critics recognized the young Mexican poet and dramatist as one of the coming literary lights in Spanish literature, and soon his poems were being read in all Spanish-speaking countries, and many of them were being translated into foreign languages.

In his younger days Pesa was inclined to be extravagant in his diet, but it was an extravagance which appealed to his audiences and should not be judged from an Anglo-Saxon standpoint. However, later on a great deal of this extravagance was toned down, with decided advantage to the author's work, from both a literary and artistic point of view. No small part of this improvement was due to the influence of the Spanish poets with whom Pesa was thrown in contact during his residence in Spain.

Pesa has been called the Longfellow of Mexico; but it is hard to see with what reason, for his methods of work are quite different. It is true he has a tenderness which reminds us of Longfellow. Many consider his inspiration greater than that of the American poet, but his felicity of expression is not so noted; that is, it does not so compel one's attention.

One of the strong traits in the character of Pesa is his loyalty to his friends; another is his love for his father. One of the noblest poems in the Spanish language is the verse addressed by Pesa to his father. After reading it one has learned to love the old man almost as well as the son. This poem does as much honor to the worth of the son as to the nobility of the father. Pesa says of his father: "He gathers up all the thorns in the pathway of his sons and in their places strews flowers."

Pesa is very patriotic. In two lines he has expressed his deep feeling: "The name of one's country in a foreign land is a hymn, a poem, an oration."

While in Spain he thus remembered Mexico:

"Oh, garden of my dreams, thou land of beauty! Dear home of memories sweet, of household god! Kind Heaven guard thee there beyond the seas! While far from thee I sigh for thy dear sod."

It is perhaps, after all, for the patriotic ring of his verses and his force and strong conviction that Pesa is loved in Mexico above all other living poets. His stirring lines on the taking of Puebla have made many a heart beat with martial ambition. One of the soberest and most cynical of Mexican critics has called it "magnificent."

I have placed Pesa among the dramatists, although he is, perhaps, a greater lyrical poet than dramatist. At any rate, he is more popular as poet than as dramatist. But this is due to the same reasons that have mitigated against the fame of even greater Mexican dramatists than Pesa. These reasons have already trait in oil of Senator Reynolds' wife.

Pesa has written three well-known dramas that have been more than kindly received, not only in Mexico, but in Spain. The best of these three is "La Cienega del Hogar." This comedy is quite natural throughout; the action moves along smoothly and quickly, and the characters act like human beings. It is a criticism of certain vices which are to be met with in society, especially in Mexican society. The versification is excellent and has, in many places, a lyrical swing that reminds one of the writer's simpler poems.

There has happened to Pesa what has happened to many Mexican writers. Since he has returned to Mexico and has gone into politics he has not written so much, or with so great inspiration, as when he was a struggling journalist and had to make his daily bread with his pen. This is a great pity, for there is no man in Mexico to-day with so great promise as Pesa. But there is little inspiration in the routine work of a Government office. Hawthorne found this out, and Pesa, in many respects, reminds one of the Salem novelist.

The Government of Mexico would be placing posterity under a debt to itself by relieving Juan de Dios Pesa of his present duties and giving him a pension sufficient to live on in comfort, so that he might dedicate all his energy to literary work.

After acknowledging my indebtedness to John Hubert Corry (an American of letters here) for the above information concerning one of our poets I shall now give you the recent theatrical news:

The greatest innovation that we have recently had in theatricals is due to H. M. Campbell, who brought down, for a season of two weeks at the Hidalgo, the German theatrical company of Heidemann and Weil, of St. Louis, Mo. It was a distinct success, the German colony patronizing the event liberally; \$7,000 in subscriptions was raised. On the opening night the German Minister, Baron von Wangenheim, with Baroness von Wangenheim and Vicomte de Beughem, the Belgian Minister, attended. Among the plays which were produced were *Die Barden*, *Die Reichenmueller*, *Alt Heidelberg*, *The Golden Era*, *Mein Leopold*, and *Hans Hucklebein*. Eva Vilma von Hohenbau was the leading lady. The entire company created a splendid impression.

Luigi Carini, the leading actor of the Virginia Reiter company, made a deep impression during this star's recent visit to us. Many claim that no finer actor has ever visited Mexico. He was given a benefit, which President and Madam Diaz graced with their presence. The play was *Graciela's Rensa Disciones*. This is the plot:

In the elegant salon of the Marchesa di Roviglio, in Rome, there is constant talk of one Dr. Sarti, whose travels, devotion to science and wonderful discoveries are on every lip. The beautiful and rather frivolous marchioness finds her curiosity aroused.

There is a persistent rumor to the effect that the doctor is planning a trip to the North Pole, and he is an courageous, reckless life, and has no intimate ties to bind him, being something of a woman hater. This last fact piques the vanity of the marchioness. She resolves to triumph over the coldness of the scientific doctor, and she promises that the abandonment of the Arctic expedition will be a proof of her victory in making him succumb to her attractions.

In a delightful scene between Virginia Reiter (the marchioness) and Luigi Carini (the doctor) the latter, after starting with a brave show of disdain and presenting the best form of resistance he understood, finally was vanquished and, horse, foot, and artillery.

But now a complication ensues, for the grand dame who has gone out for the conquest of Sarti's heart merely to prove the potency of

her own charms, begins to become entangled in the meshes of love. Her many admirers, noting this, start a campaign of calumny against Sarti.

They tell her that the doctor in the case is but a common quack, with a great deal of pretension and with a desire to acquire a position in society and to win the marchioness' large fortune. The lady swallows the bait and becomes furious. She violently berates Sarti, denounces him for his evil purpose, and declares that all is off.

It is now Sarti's turn for indignation, and he upbraids his beloved one for her inexplicable change of heart. However, truth wins out in the end. The lovers learn of the deception that has been practised on them, and they resolve to unite their destinies in the bonds of happy wedlock.

Superb acting was done by Reiter and Carini. We have recently had a fine ballet at the Arbeu, *Die Puppen*.

Miss Hope and Mr. Waidron have produced *Belasco's The Charity Ball* with success. It was given for a charity.

It is said efforts are being made to have *Caruso* appear here; ditto Bernhardt (her son in 1888 at the old National was a complete failure); also ditto Tina di Lorenzo, of Italy. The Secret of Polichinelle was recently given at the Arbeu.

Mrs. Rosa Arriaga de Jenkins is now the leading lady at the Hidalgo.

A benefit performance for the flood victims of Guanajuato was recently given at the Arbeu. President and Mrs. Diaz attended.

The Ingersoll-Greer company have secured a concession for an Amusement Park. The B. C. Whitney Opera Company is advertised for January 1, 1906.

GUIDO MARBURG.

AMATEUR AS YOU LIKE IT.

An all girl company of amateur players, under the direction of Charles J. Fyffe, of the Edwin Forrest Home, gave an open air performance of *As You Like It* on the grounds of the Bryn Mawr hotel, near Philadelphia, on Sept. 26. The Philadelphia Pasteurized Milk Society received the proceeds of the entertainment.

Mr. Fyffe's company gave several performances of the comedy last Spring and received much praise. This Fall the play will probably be repeated several times, so popular has the company become.

Among those in the cast were Flo Ringrose, Mai Lee Emile, Grace Kathryn Guernsey, Mrs. Anna Ware Barnes, Katharine Petty, Joe Rowland, Ida Wolfe, Helen R. Guernsey, Elizabeth Miles, Mary J. Loveless, Camille Purcell, Emma Lau and Miss Smith. Mr. Fyffe played the part of the old servant, Adam.

A NEW MELODRAMMA.

AT THE THEATRES

To be reviewed next week:

HAPPILAND Lyric.
 THE MAN ON THE BOX Madison Square.
 EDMUND BURKE Majestic.
 BREAKING INTO SOCIETY West End American.
 SHE DARED TO RIGHT.

Savoy—The Walls of Jericho.

Comedy drama in four acts by Alfred Sutro. Produced Sept. 25.

Jack Frobisher James K. Hackett
 Harry Bannister David Glassford
 The Marquis of Stevenson W. J. Ferguson
 Lord Drayton Sydney Blow
 Harry Dallas William K. Harcourt
 Bertram Bannister F. Owen Baxter
 The Honorable Wilfred Kenton Frank Patton
 Lord Marchmont Bert McDougal
 The Honorable Jasper Twelveaves, P. Jefferson Hollow
 Peters Harry Hollow
 Simpson F. R. Allen
 Jones Mr. Sullivan
 William Mr. Fredericks
 Lady Wintersley Mrs. Harriet Otis Dellenbaugh
 Miss Mornington Sylvia Lyndon
 The Duchess of Wye Blanche Eileen
 Lady Parchester Ruth Chester
 Miss Wyatt Mary E. Forbes
 Mary Mary Moran
 Lady Lucy Deneham May Blayney
 Lady Alethea Prothero Mary Mannerling

A special interest centred in the production of *The Walls of Jericho* at the Savoy Theatre last week. Many were desirous to witness the play that has been running in London since last October, but more wanted the pleasure of seeing Mary Mannerling and James K. Hackett playing in the same production. All were rewarded by an evening that was well worth while.

Even before the days of *The Iron Master* and *Still Waters Run Deep* the introduction of a sterling silver character among the plated ware of society for the sake of contrast had been a successful trick of the playwright of popular appeal. This device has never failed to please. In this piece it is aided by a substantial title. Society is supposed to be the modern Jericho and Jack Frobisher, from Australia, the up-to-date Joshua. Those who remember their Sunday school days will recall how Joshua performed with the sun and blasted the walls of Jericho with the fanfare of his trumpets. Even in his audacity Shaw has hesitated at proclaiming himself a modern Joshua, and nothing has been heard to drop, in England or America, to prove that Sutro's assumption is justified by results. The society depicted in this play is so vapid and inanely boresome it could not fail to lower depths of stupidity.

Jack came to London, after making millions in sheep. He loved and married Lady Alethea, who derives her position and morals from a senile and degenerate marquis of a father. Jack becomes an "easy thing" for the whole family. He suddenly wakes up when he returns home at the end of the second act and feels, rather than sees, that the flirtation between his wife and Harry Dallas has gone to the point that demands decisive action in order to save her from going over the brink. He determines to rescue her by flight to the sheepfolds of Queensland, forgetting that one can never run away from one's self. She refuses to accompany him, even after his vociferous tirade against her and her friends at the end of the third act. But her womanly nature and wifely love triumph and she goes to his arms and Queensland with a rush, at the end of the fourth act.

Mr. Hackett was woefully hampered by the family cat degree of tamedness his author forced him into in the first two acts. But the theme was so human and fundamentally strong that interest gradually accumulated and intensity developed. He was comically sympathetic with the friend who comes to town from the wilds, as he himself did five years before, to be made a prey for the money hunters. He was manly and strong when assisting the marriage of his wife's younger brother to a lady's companion whom the young man loved. His first powerful scene came when he compelled Harry Dallas to open and read a letter he had written to Frobisher's wife. The steel of determination was finely indicated in the episode. The outbreak against the smart set and the commanding of his wife to give up her degrading associates and return to the pure air and the true things of life and Queensland was strongly done and not overplayed by Mr. Hackett. This triumph delighted his many admirers.

Miss Mannerling was strong, as always, in the womanly and wifely qualities and played with unusual charm and finesse, earning full share with her husband of the evening's honors. David Glassford indicated well the force of the triumphant pioneer who is not yet free from the effects of the big spaces when man expands. W. J. Ferguson had the part of the road, an old marquis, and made every point count with that finished art that has made his name so well known. Sydney Blow made the most of a bit. William K. Harcourt was the lover and woman killer, seeming almost too fine and sincere for his sinister reputation. F. Owen Baxter was pleasing as a butterfly of fashion. Frank Patton did so well with a few words that he was remembered with sympathy as the lover Lady Alethea's sister discards for millions. Mrs. Harriet Otis Dellenbaugh played the womanly friend of the family with full blown womanly charm and high bred grace. Sylvia Lyndon, Ruth Chester and Mary E. Forbes made their parts stand out clearly as individual and artistic interpretations. Mary Blayney made one of the strong hits of the piece with an up-to-date daughter who has her eyes open and pinned back, though not yet out of her teens. This modern type was unknown when the story first saw the stage, generations ago, but is common now. It has had no better interpreter than this breezy and thoroughly delightful young woman. She showed the thoroughly worldly and initiated mind that is yet in the pure body, and read with such lively variety and charm that the audiences could not get enough of her. The management did not seem confident enough of the piece to give it the staging to which Broadway has been accustomed. Two more flimsy sets than those of the first two acts could hardly be imagined for a play that is supposed to represent the solid walls of any society, ancient or modern.

Lyceum—Just Out of College.

Farce in three acts, by George Ade. Produced Sept. 27.

Edward Worthington Swinger. Joseph Wheelock, Jr.
 Septimus Pickering Eugene Jepson
 "Silvers" Mason Charles Jackson
 Prof. H. Dalrymple Blane George H. Trader
 Ernest Bradford George Irving
 Rufus Harry F. Green
 A Collector of Souvenirs Louis Egan
 A Solicitor of Insureances George A. Egan
 A Subversive Book Agent Howard Hull
 A Delegate from the Union M. B. Pollock
 A Train Caller M. B. Pollock
 A Ticket Seller Tully Marshall
 Jack Lindsey Albert W. Meyer
 Harvey Hughes Jack D'Oyley
 Tom Catlin Paul Pumphrey
 Caroline Pickering Katherine Gilman
 M. W. Jones Mabel Amber
 Generous Climate George L. Bickel
 Lucia Jenkins Pickering Louise Synderth
 Bertram McCormick Blanche Stoddard
 Aunt Julia Swinger Mrs. E. A. Eberle
 A News-stand Girl Blanche Eileen
 A Lonesome Lady Traveler Frances Comstock
 A Busy Lady Traveler Maud Sinclair
 Miss Larkum Lillian Seville
 Miss Rynd Louise McNamara
 Miss Rynd Myrtle Tannehill
 Miss Rynd Louise McNamara
 Miss Rynd Myrtle Tannehill

Swamped in a sea of complications, George Ade's latest play barely succeeded in keeping alive through the second and third acts and in getting its head above water at the finish. As long as the entertainment consisted of character studies and contests of wit there was no fault to be found; but just as soon as a plot, a

began to develop beyond the simple point of caricature there was a painful drop from originality into a mass of commonplace from which no better rescue could be found than tricks long ago worn threadbare. It is fortunate that there are enough laughs in the first act and sufficient characters in the third that have nothing to do with the story to put the audience in a good humor at the beginning and arouse something of the same state of mind near the end. Otherwise, *Just Out of College* might go the way of *The Bad Samaritan*. It is impossible to hope that it will approach the records of *The County Chairman* or *The College Widow*.

The story is about a young man, just out of college, who aspires to the hand of the only daughter of a wealthy pickle manufacturer. He borrows money from his prospective father-in-law, finances a rival pickle concern and compels the old gentleman to him out. The first act shows the office of Pickering's pickle factory, and Mr. Pickering in an irritated state of mind. He bulldozes his bookkeeper and office boy, but is placed in a state of sickly sub-mission by his stately stenographer. He is not in a humor to meet a proposal for his daughter's hand with favor, but when he learns of the colossal nerve of Swinger, the aspirant, and of certain designs of Mrs. Pickering, who has discovered an apostle of repose whom she thinks suitable for Caroline, the daughter, he agrees to let the young man have a chance. He goes so far as to lend Swinger \$20,000 to start into business, on the condition that he will not see Caroline for the period of three months, and will, at the end of that time, make a satisfactory report of the funds.

In the second act, which takes place at a pure food exhibition, it is learned that Swinger has invested the money in a new pickle concern, started by a former boarding-house keeper, Miss Jones, and exceedingly over-capitalized. Circus methods of advertising have made the new business a formidable rival to the pickle trust and Pickering negotiates for its purchase. Swinger has told Miss Jones that the money he furnished was a legacy from his Aunt Julia, of Duluth. As might be expected, Caroline becomes jealous of Miss Jones, and Aunt Julia arrives at an inopportune moment, putting Mr. Swinger in a rather bad mess.

Swinger, in act three, is hanging around a railway station to intercept Caroline and try to square himself. Here a news-stand girl, a fresh ticket seller, a collector of souvenirs and several travelers afford considerably more amusement than the sufferings of Mr. Swinger. At the end matters are readily explained by Mr. Pickering. Miss Jones discovers that the husband who deserted her years before, and who is no other than the apostle of repose, has secured a divorce, and the "Bingo Pickle Company" passes out of existence, absorbed by the trust.

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IN OTHER CITIES.



INDIANAPOLIS.

A large audience enjoyed the one performance of *High Bell* and an excellent co. in *The Education of Mr. Pipp* at English's Sept. 20. The play is delightful. It bristles with bright, sparkling lines. The Prince of Pilsen is popular and new, and the three popular houses do well. The *Opera* and the Cincinnati however is still pleasing old friends and winning many new ones. Arthur Donahey, who originated the name part and has played it over a thousand times, was pleased for the first time at the matinee. His part was taken by Richard De Lucy, one of the Heidelberg boys, who sang it well and acted in an easy, graceful manner not common to an understudy's first opportunity. Tim Murphy opened a three days' engagement at the same house 25-27, presenting *A Colorful Life*, *Coffee* for three performances, with a double bill, *Uncle Ben* and *David Garrick*. The first named star is entertaining and bright in spite of his weak plot and construction. As *Elijah D. Tillotson*, who corners the coffee market, Tim Murphy has a congenial part that suits him admirably, except the love making, which is not in his line. Dorothy Livingston, W. J. Gibson as her brother played an unattractive part well. J. R. Armstrong was favorite in the part of Johnston, the blind friend of Tillotson. Josephine Darling as the girl needing telephone operator and stenographer was amusing and natural. She was also cast as *Gertrude Van Styler*, a society girl, but seemed uncertain of her lines. The other parts were well handled by Mrs. Aubrey Powell, Adolph Jackson, and Augustus MacLugh. Little Johnny Jones 28, Sothern and Marlowe 29, Fay Templeton, two performances. 30, *Show-Girl* 6, 7, *Faversham* 13, 14.

The *Funny Mr. Dooly*, with Paul Quinn in the name part, delighted large houses at the Park 28-30 with its known quality from pretty chorus, costumes and settings. "I Love Them All," sung by Robert E. Clark, and "My Six o'Clock Girl," sung by Casper Barnes, assisted by the chorus, were distinct hits. *A Wife's Secret*, a play of love and thrill, opened 21-22 to S. R. O. Mrs. Charles G. Craig as the old colored mammy was a great favorite and a delight to the audience. Little Seenie as the child Marie was also a strong favorite. Other parts were well played by Virginia Johnson, Frederick Burt, Augustus Gammie, and Charles H. Gardner. *The Silent Witness* opened the week 25-27, playing to enthusiastic audiences who applauded and cheered the many sensational acts in which the play abounds. *Young Buffalo* 28-30. The *Show Girl* 24.

The Indians, a little theatre on East Washington Street, formerly known as the Unique, a vaudeville house, opened its season with Hazel Kirk by the May Homer Stock co. 25. *Thelma* 26.

Emma and Jim, the young, who sang a short time with their parents, Rabbitt and Mrs. Manning, in this city, left for Chicago to rehearse their sketch, *The Living Song Sheet*, where they will open their season Oct. 16. They are known professionally as the Southern Sisters.

Ella Young, known to the stage as Ella Lawrence, died 24 at the home of her sister, Mrs. Delta Dean, in this city. The burial took place at Columbus, Ind., 26, the home of her girlhood.

PEARL KIRKWOOD.

COLUMBUS.

The premier production of George M. Cohan's latest effort, *Forty-five Minutes from Broadway*, was given at the Great Southern Theatre on Monday, Sept. 25, with Fay Templeton appearing for the first time as *Wise*. To classify the piece under any of the accepted divisions used from time immemorial is impossible. It is in reality a melodrama with a musical setting. The story of the play is one that has fascinated themes for ages past and has been treated in every clique in every tongue. The play revolves around a host will, and at various times, the situations becoming too strenuous, comedy relief is afforded by the opportune entrance of chorus ladies. It is such a decided oddity that it actually weaves a sort of spell while one sits and sees the plot unfolded. Miss Templeton is supposed to be, and is, the star of the act, but he is as it were, the cat part of the cat and the tail of Victor Moline. It is a series of Adel-Hobart comedies and is a string of sangs done in a turn. Mr. Moore gets away with every opportunity and seems to be built into the role. Miss Templeton does very clever work when given the chance and really shows decided dramatic tendency. Several very clever songs are introduced, two in particular, "Mary in a Grand Old Name," sung by Miss Templeton, and "Forty-five Minutes from Broadway," sung by Mr. Moore. The play and Miss Templeton's in the last act, "Stand Up and Be a Man," is a hit of place and is very vulgar and should be eliminated.

The piece is in three acts, showing a garden scene, an interior, and a railroad station, and consumes a period of two days. Richard Dorney is manager. The cast in full follows: Mary Jane Jenkins, the housemaid, Fay Templeton; Flora Dean Dean, a footlight favorite; Lois Howell; Mrs. David Dean, her mother; Julia Ralph; Mrs. Purdy, a resident of New Rochelle; Marion Hayes; Tom Bonnet, the heir at law; Donald Marion; Kit Burton, his secretary; Victor Moore; James Price; Daniel Crossin, in the mining business; James H. Manning; Andy Gray, the butler; Louis B. Griswold; Captain Master, Maurice Elliot; Police Sergeant, Floyd H. Francis.

We are seeing an excellent production of Mr. Smooth at the Empire this week, and Frank Camp in the old Gallerie cast up to his usual standard. Mr. Camp excels in comedy work. Miss May as the wealthy husband-hunting woman does very effective work. Thomas Williams and Alfie Alphei in the servant parts are clever for such novices. The piece is much similar to that of Kid Burns, seen at the Southern on Monday. William Denning is decidedly clever. His breezy manipulation of slang is most refreshing. Miss Lausche is tucked away in an obscure little part, but manages to keep her head above water nicely. George Loane has a part of more proportion that has failed to him for some time and does well with it. The bill for week of 2 is *Trelawny of the Wells*.

Helen Moore, who played the heavy parts with the stock co., has been succeeded by Margaret Kenmore, formerly of the Brady forces. Miss Kenmore comes well recommended.

The semi-monthly new theatre bee is again bussing in our bonnets and it is altogether likely that something will be done.

JOSEPH H. HAGUE.

JERSEY CITY.

Jane Corcoran in *Pretty Peggy* drew large business at the Academy of Music Sept. 25-30 and delighted his audience with a performance that had not been equalled for some time. Miss Corcoran is a fine actress, with a true sense of the author's conception of the part. She portrays the different moods of Peggy in a charming manner. Walter Law as David Garrison was very good. Mabel Stanton as Mrs. Woffington was capital, and her drunken scene was immense. The cast was a strong one, and the costumes and scenery were of the best. Joseph Santley in *A Runaway Boy* 2-7. The Beauty Doctor 9-14.

The Black Crook received a fine production at the Black Theatre 28-30 to a very large business. The older sister to be in an interesting part, with some scenery, beautiful costumes, a large, well drilled band and a number of first-class specialties. The management has been very liberal in this regard. Joseph Cusack played Herring for all it was worth. Grant Hamilton was good as Rudolph and Hilda Hawthorne played Amilia capitally. The managers of the show, Miller and Plohn, deserve credit for a first-class production. Torke and Adams in *Bankers and Brokers* 2-7. *Checkers* 9-14.

A. H. Wood has brought up *The Great I Am*, the musical comedy which went to pieces here 28 and will open season 29. Frank Byrne and his wife, Louise Langdon, will again head the cast.

Christie A. Nauman, assistant treasurer at the Academy of Music, severed his connection there 28 to accept a position on the executive staff of Al. Wilson's co.

The Elks will have a social session and stag 2. Among the attractions booked for early presentation are the Lyon Twins, the Checkers, the Four Mortons, Girle, Will, Bo, Gine, Habel McKinley, Mr. Jim and Mr. Texas, His Last Dollar, Florence Bindley, and Williams and Walker.

Walter R. Plane, of this city, has signed to create a part in *Gay New York*. Mr. Plane was formerly with *A Hot Old Time* co.

Frank E. Henderson, of the Academy of Music, is completing arrangements to star Robert Connors. The play selected is one of American military life and is to be an army post near an Indian reservation, and was written by Harry McIlroy Webster. It is called *Lieslow's Dick* 1-1. The author is in consultation daily with Mr. Henderson concerning arrangements for the production, which will take place in about four weeks.

WALTER C. SMITH.

In Tammany Hall, with Joseph Cawthorne as the star, was the attraction at the Star week Sept. 25 and, as was expected, scored an immense success. Stella Mayhew, the leading woman, carried off as many honors as the star. Others seen and heard to advantage were Ada Lewis, Neva Aynar, George Austin Moore, and Melville Ellia. The chorus is

unusually attractive, especially the children, and several striking novelties are introduced. Business was good.

Kellar mystified large audiences at the Teek week 25.

A stupendous production of *Under Two Flags* was given by the Baldwin-McVille Stock co. at the Lyceum week 25 and deserved the large patronage it received. No more nimble or artistic production has ever been given in this city by a stock co., which scores great credit on the co. Edna Archer Crawford portrayed the exceedingly difficult part of Cigarette in a careful manner, and Jack Webster did what was allotted to him in his usual painstaking interpretation. The scenic effects were excellent.

Theodore Kremer's early success, *A Desperate Chance*, at the Academy week 25 did as an S. R. O. business. The co. remains the same as on its last engagement, the different parts being played in a satisfactory manner.

Selling Island was at the Garden week 25, but did not come up to press agent's advance notice. Those playing the prominent parts are George Yerman, Joe Sullivan, Jessie Gibson, and Emily Jordan. Belle Gordon was seen in her bag-punching specialty.

Shea's Theatre week 25 had a good bill, which included Hal Davis and Ines Macnealy presenting Pal, Helene Gerard, Mr. and Mrs. Mark Murphy who made the hit of the show; *Three Sensational Zoots*, the Chorus, and Louise Dresser, Carlis and Otto, and Jack Norworth.

Frank B. Carr's Thoroughbreds was the attraction at the Lafayette week 25 and gave an Al performance. The co. includes Blanche Washburne, Jessie Flynn, Willie Weston, Harry McAvoy. The costumes were some of the most gorgeous seen here this season, and the chorus was large, well voiced, and the ensembles perfect.

Edie Carr, manager of *A Trip to Egypt*, was in town 25 for a few hours and reports good business.

The sale of seats for the Boston Symphony Orchestra Oct. 4 has been very large. The people of Buffalo must feel grateful to that energetic and talented woman, Mrs. Mae Davis Smith, for bringing to Buffalo the orchestra, which will be its first appearance here in twelve years.

Vincent McFall, the congenial treasurer of the Garden Theatre, who has been ill, has entirely recovered.

George Walker has been transferred from the Garden to *Shea's Theatre*.

The first Pop concert at the Academy will take place Oct. 1.

KANSAS CITY.

After an absence of several years Robert Mantell appeared once more before a Kansas City audience and was welcomed with an enthusiasm that testified strongly to the fact that he had not been forgotten. His appearance was for the first time Sept. 25, at the Willis Wood, his repertoire consisting of Richard III, Richelieu, Othello, and Hamlet. The first of these was the opening night's attraction and a large audience gathered to greet the star. His interpretation of the title-role was thoroughly artistic, being refined and dignified at all times. Marie Booth Russell as Lady Anne was well received, while the principals in support included Emily Dodd, Harry Lehman, Alfred Hollingsworth, Giles Shine, Gordon Burry and others, all of whom proved entirely satisfactory.

The Princess of Fife 1-7.

Fantasma was the Grand attraction 24-30, and in this production the *Hannibals* have surpassed themselves by its beauty and general excellence. There were many new tricks and illusions in this year's production, and all in all, the entertainment offered is far above their previous offerings. Della Leon was the *Fantasma*, and assisting her were Ralph W. De Haven, Lorrie Palmer, Clara Throp, and Fred Alfred, George, George, Jr., and William Hanson, all of whom were received. Robert Brown 1-7.

Joe Weber in *The Professor* made a sensational debut to the *Gillis* 24-30 and delighted large audiences nightly. The supporting co. proved adequate to the demands made upon them, while the staging was up to its former standard. *Her First False Step* 1-7.

The Volunteer Organist, although seen here several times before, drew good crowds to the Auditorium 24-30. The production is kept up to its original standard in every way and the audiences seemed more than pleased.

Merrie Thomas, a Kansas City girl, had the part of Lancast, and many friends were

amazed at her upon her advancement in her work. *Sky Farm* 1-7.

Another word or two more in praise of *The College Widow*. Our theatregoers fairly raved over the play. It would be putting it mildly to say that the "Widow" more than made good with Kansas Cityans.

The week of Oct. 1-7 will usher in the annual Fall festival and this year's entertainment promises to equal all previous efforts. *Shea's* headed by the *W. T. Carlton Opera* co. will be here for the entire week, furnishing the music for both the *Princess of Pallas* and *masque* balls, two performances of the *Supersons Megaphone Minstrels*, and also giving several extra concerts in Convention Hall, where all of the above functions will be held. The theatres offer attractive bills and the visitors to our city will have a varied line of attractions to choose from.

SALT LAKE CITY.

The Salt Lake Theatre had a full week. The Salt Lake Opera co. presented *The Jolly Mountain* at popular prices to full houses. Emma Lee, Gaten, Emma Ramsey, George D. Pyper, John Spencer, Hugo Dougall, and Fred Graham were all very popular. Beatty Brothers' Specialty co. afternoon and night 20 to fair business. They have some very good moving pictures. Ethel Barrymore 21-22 to good houses. Audiences delighted and good co.

The Grand Theatre bid farewell to hose and sponge when the Curtis co.'s pretty girls packed their trunks and headed down the liquid melodrama.

Harry Fahrner and Leland Howes (Fahrner in hospital) were greeted by a packed house when they returned 17 in *When the Bell Tolls*. Zella Covington and Rose Wilbur were also warmly greeted by friends. *A Human Slave* 21-22 to fair business.

The business at the Lyric was excellent. Louis Dacre caught the boys in great shape. McIntyre, McAvoy, and Wilson have some funny sketches. *Change of Bill* 22, *The Brighter Evening* 23, *Princess of Pallas* 24, and *masque* balls, two performances of the *Supersons Megaphone Minstrels*, and also giving several extra concerts in Convention Hall, where all of the above functions will be held. The theatres offer attractive bills and the visitors to our city will have a varied line of attractions to choose from.

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very noticeable that every one left in a happy frame of mind. Following will be Wilton Lackey's in The Pit 26-29 and then The Sultan of Sulu 2-7.

The Vinegar Baker was the Burbank's offering 17-21, and it was surprising how much this competes with co., made out of a piece without any substantiality. John Burton and Mr. Kendall's role admirably; in fact, he was a distinct success for his own management of cracking the other man's jokes were most delightful and entertaining. The rest of the co. fell into line and gave splendid support. Next week Henry Stockbridge will have returned from his vacation and will be seen in The Henrietta.

The Queen of the Highbinders was the farewell bill of the Ulrich Stock co. at the Grand 17-21, and the co. entitled themselves with this lurid melodrama. Saloon and gallery enthusiasm ran high all week. York State Folks 26-29.

Friends proved a good drawing card for Balasco's 18-21, and every member of the co. put forth his best efforts, and consequently was well rewarded. Howard Scott, who has been on a leave of absence for some time, put in a re-appearance and was given round after round of applause for a welcome. After this week we will have to part with Thomas Oberle and great will be the pity, but here's for wishing him a speedy recovery and return. The Tyranny of Tears 26-29.

DON W. CARLTON.

CLEVELAND.

The Sho-Gun, which delighted large audiences last season, was at the Euclid Avenue Opera House Sept. 25-30 and proved to be as popular as before. The fun is still furnished by that prince of comedians, John E. Henshaw, and it is needless to say he doesn't let it lag. Wednesday evening, 27, the entire lower floor was entirely taken by the delegates to the Ohio State Bankers' Association, as the guests of the city bankers. Winston Churchill's dramatization of his latest book, "The Crossing," will be produced for the first time on any stage Monday, 2, and continue for the week.

All on Account of Eliza was the bill at the Colonial Theatre 25-30 and was given a fair presentation by the Vaughan Glaser Stock co. Fay Courtney was happily cast in the role of Eliza. Vaughan Glaser pleased the audience in the role of Hochstetl, and the rest of the co. were good. The Charity Ball 2-7.

Quincy Adams Sawyer, a rural drama of much merit, paid its first visit to the Lyceum Theatre 25-30. It was played by the good co. with William A. Williams in the title-role.

The patrons of the Cleveland Theatre had an exciting melodrama in A Race for Life, which held the boards 25-30. A Desperate Chance 2-7.

In about two weeks the Colonial Theatre will be given over to the attractions under the Independents, and a fine booking has been secured.

WILLIAM CRASTON.

OMAHA.

Blanche Walsh, supported by an excellent co., made a good impression Sept. 21, 22 in The Woman in the Case. Business was fair, but not so good as it should have been. The Forbidden Land 24-28 is drawing only moderately well, but the enthusiasm of those present to a certain extent at least compensates for the lack in numbers. Manager Burgess announces for the Murphy 29, 30. R. B. Mantell week 1.

Fantasma was the offering at the King for half week ending 21, and this old farce had good, if not a good, drawing card. The Bindley opened to a packed house 21 in the musical comedy, The Belle of the West, in which the star made quite a hit. The support is good throughout. Local Manager Brood has Her First False Step 26, 27. Female Detectives 28-30. Joe Welch 1-4. The Runaways 5-7.

At the New Burwood Theatre the stock co. continues to be the popular fad of the day. Bill for week of 24 is A Royal Family, with Eva Lane as Angelina and Albert Owen in the dual role of the Crown Prince and Count Bernstein. The enthusiasm of the audience was even more pronounced than on the opening week, as A Royal Family affords a better chance to show the ability of the co. For week of 1 Because She Loved Him So.

J. R. RINGWALT.

SEATTLE.

Mrs. Wiggs proved to be a big hit at the Grand Opera House Sept. 17-20 and the house was filled at every performance. In fact, to satisfy the popular interest in the play an extra performance will be given. The Burlesque, which was last seen here as Madge in Old Kentucky, scored emphatically as Lovey Mary. Eleanor Robson in Merely Mary Ann 25-27. The Girl from Kay's 28-30. In Old Kentucky 1-4. May Irwin 5-7.

Williams' ideals proved to be the best of the four burlesque co. so far seen at the Seattle, and large audiences attended during the week 1-23. Frank O'Brien, comedian, capably headed the co. Sam Devere's Own co. 24-30. May Howard Burlesque co. 1-7.

The Convict's Daughter, which has been seen here two or three times before, still remains popular and pleased large audiences at the Third Avenue 17-23. Edna Keeley of Seattle, had a prominent part in the co. Honest Hearts 24-30. Uncle Josh Perkins 1-7. RODNEY D. WHITE.

PROVIDENCE.

At the Imperial Sept. 25-30 the stock co. presented Harvest of Sin to fair houses. William Courtleigh, Frank E. Jamison, Eugene Hayden, Jeanette Carroll, and Katherine De Barry and the members of the Imperial Stock co. gave good performances. Dr. Jekyll and Mr. Hyde 2-7.

An excellent co., under the direction of Fred G. Berger and G. G. Cramin, presented The Sign of the Cross at the Empire 25-30. Frank W. Smith scored heavily as Marcus Superbus. He looked and acted the part splendidly. Alberto Keen as Marcia, Edward T. Sweeney as Toglin and J. J. Elwyn as Nero were admirable in their parts. Business very good. The Diet and Harry 2-7.

Jane Elvins, one of the Providence Albee Stock co., has joined the Pawtucket Albee Stock co. and opened 25. Petty Allison joins the co. 9 as ingenue.

Manager A. A. Spitz and wife left 26 to join Mr. and Mrs. Max Nathanson at Jackson, N. H., for a few weeks' vacation.

HOWARD C. RIPLEY.

NEWARK.

Strongheart is proving a pleasing attraction at the Newark Theatre Sept. 25-30. Mr. Edison received two and three curtain calls after each act. Week 2-7. The Wizard of Oz.

The Great Lafayette Show is drawing fair sized audiences to the Empire Theatre 25-30. Week 2-7. Grace Van Stadiford in Lady Teasle.

David Harum with William H. Turner in the leading role, began a week's engagement 25 at the Coliseum and was given a warm reception by a good sized audience. The co. gave an excellent performance and continues to please. Week 2-7. Russell Bertholf.

Probably no play has aroused as much enthusiasm thus far this season as Blaney's as Fighting Fate, which opened 25 for a week's stay. While the production has been excelled by a number of others preceding it, it possesses heart interest, and is lively from start to finish. The audience was well pleased and the co. is good. Week 2-7. Little Williams in My Tom Boy Girl.

JOSEPH E. HARRISON.

TORONTO.

The lab of Rose Wong is the attraction at the Princess week of Sept. 25. The attraction is below the ordinary and is playing to poor business.

At the Grand Sept. 25 Pollard's Lilliputians got a warm welcome in their presentation of The Belle of New York. Spontaneous and frequent applause greeted the clever little folks. For the last three nights of the week The Runaway Girl is the attraction. Keller 2. Blaney's The Curse of Drunk is the Maude's offering.

With Cecilia Loftus as the top liner and one or two other stars that are good, the bill at Maude's this week is one that is filling the house at every performance. The Clever Cleo gives her usual clever imitations of well-known artists, and her audience clamor not in vain for numerous encores.

At the first week of Sept. 25 the Broadway Gaiety Girls are the attraction.

The advanced chorus of the People's Choral Union received rebukers on Thursday evening with a membership of 225. STANLEY McKROW BROWN.

SPRINGFIELD, MASS.

September is rapidly over at the Court Square, which, Sept. 20 with a second edition of The Devil in Kilikimba, in which John Darrow's co. Abroad is a good co. Burlesque Queen in Mary, Mary, Quite Contrary, 2. Edna Allen in A Four Leaf Clover 4. Vida Allen in The Queen of the Town 5. The Hair to the Hines 6. Wright Lorimer in The Shepherd King 9-14. Water's All Star co. 17.

The Glaser Stock co. gave A Social Highwayman week 18 effectively and attracted a version of The Devil's Disciple 20. The co. is acquiring itself creditably in difficult plays and Robert French and Florence Gale, the leading actors, are winning quite a following. Robert French week 2.

Two of the attractions that had their early threes in Springfield—The Great I Am and Pete Baker's

Legend of the Catskills—have already gone to pieces. Hartford money was back of Baker's.

EDWIN DWIGHT.

ST. PAUL.

Alice Fischer and her co. opened a four night engagement Sept. 24 at the Metropolitan to large audiences in The School for Husbands. Joseph Kilgour, George Paxton, Jane Heath, Frances Stevens, and Jennie Reiffert are worthy of mention. William Morris in Mrs. Temple's Telegram 26-29. Ezra Kendall in The Barnstormer 1-4. Mrs. Leffingwell's Boots 5-7.

At the Grand Days Belling in His Last Dollar opened to two large audiences 24 and is doing capacity business, and pleases the masses. Florence Bindley in The Belle of the West comes 1 for one week.

Gentlemen representing the Orpheum circuit of various houses were in the city the latter part of last week and bought a very centrally located piece of property and now announce that ground will be broken at once and that the new house will be ready Feb. 1.

HARRY C. WILLIAMS.

DENVER.

The Sultan of Sulu came to the Tabor Grand the week of Sept. 17 and played to packed houses at every performance. The co. was a capable one and included Albert Mahan, Jack Claire, E. Goff, Albertson, Albert Sykes, Nellie V. Nichols, Harriet Sheldon, Mandie Earle, Mignon Demarest and a score of others. Madame Adelante Hermann 24-30, to be followed by Lucy from Paris.

The Runaway Girl dark the past week, but will reopen 25 with Ruth White and Oscar Pruden in The Tenderfoot. The Forbidden Land Oct. 1-6.

Why Women Sin did good business at the Curtis Theatre. A Thoroughbred Tramp will be the attraction 24-30.

The New Empire offers the Fay Foster co. for its fifth week's bill, with Louie Dacre, the Rosina, Jessie Ross, McIntyre and McAvon, Charles Wilson, and Vivian as special features.

MARY A. BELL.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): Murray and Mack gave good performances Sept. 11-16 to R. O. Fred Wykoff in Uncle Dan 1-25.—PEPPER THEATRE (R. S. Douglass, mgr.): McFadden's Row of Flats 22 to small sized house afternoon and night. Al. G. Field's Minstrels 29, 30.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): was thrown open to the public Sept. 28. Murray and Mack will be the first performance since the opera house has been renovated. This city has now one of the prettiest little opera houses in the South.

TALLADEGA.—CHAMBERS OPERA HOUSE (Joe S. Chambers, mgr.): Murray and Mack Sept. 29.—LAKE THEATRE (C. G. Cooper, mgr.): Al. G. Field's Minstrels will open the new house 3.—ITEM: Many improvements in the Opera House and long list of good attractions for the coming season.

MONTGOMERY.—THEATRE (Hirsch Brothers, mgr.): Olympia Opera co. in The Telephone Girl Sept. 21; El Capitan, 22. Said Pasha, 23; business satisfactory. MARY.—BIJOU (O. A. Neal, mgr.): Opens with Depew-Burdette co. 25-30.

SELMA.—ACADEMY OF MUSIC (Long and Ross, mgr.): Olympia Opera co. in The Telephone Girl Sept. 21; El Capitan, 22. Said Pasha, 23; business satisfactory. MARY.—BIJOU THEATRE (C. G. Cooper, mgr.): Murray and Mack 24-28.

PHOENIX.—HARDWICK THEATRE (F. W. Stechan, mgr.): Wade Opera co. Sept. 18-23 in The Pretty Persian, Mrs. Diavolo, Fernando, Olivette, Said Pasha, and the Spanish Girl; fair co.; light business.

DORRIS THEATRE (Charles F. Berger, mgr.): Ramona 27, Sept. 27 to Oct. 28. Stark Samuel Stock co. 23, 24. Josh Sprach 25. The Chaperones 30.

TOMBSTONE.—SCHIEFFELIN HALL (Allie Howe, mgr.): ITEMS: Wm. Wills Walker Sept. 23 failed to appear or give notice. The Beggar Prince Opera co. at Opera House in Bisbee Sept. 27-29.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Beggar Prince Opera co. Sept. 25, 26. Weary Willie Walker 2. Uncle Josh Sprach 28.

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ITEM: The Wizard of Oz 23; well presented to two good sized audiences. Jere McAnufie opened for a week in Up Town State to a crowded house; the play was acceptable, presented and the specialties were very good. Other plays: Tenor's Partner, Denby Dooley the Irish Gambler, Confession of a Wife, Rose Coghlan in The Duke of Killikrankie 2, Wm. F. Dodge in his new comedy 3.

NEW BRITAIN.—RUSSIAN LYCEUM THEATRE (T. J. Lynch, mgr.): The Bennett-Moulton co. Sept. 18-23 closed to good patronage. William T. Hodge in Eighteen Miles from Home 27; fair business. Lillian Albertson and Mrs. Georgia Dixon are prominent in cast. American Vitagraph co. 30. Fenberg Stock co. 2-7.—MAJESTIC THEATRE (H. H. Jenkins, mgr.): How Wolf Hopped in 29. Jessie Mae Hall 30. The Mystery of New York 2.

WATERBURY.—POLY'S THEATRE (Jean Jacques, mgr.): Rose Corbin and her co. in The Duke of Killikrankie Sept. 23 pleased two good sized audiences. The Ninety and Nine 25 to fair business.

William T. Hodge in Eighteen Miles from Home 26; small but pleased audience. Henrietta Crosman in Mary, Mary, Quite Contrary, 27 to one of the largest and most enthusiastic houses of the season.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Buster Brown drew fairly well Sept. 22; aside from Master Giovanni and Buster and Jack Bell as Tige the co. was of very ordinary merit.

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ATLANTA.—GRAND THEATRE (H. L. De Givry, mgr.): De Givry's Greater Minstrels Sept. 21; good performance; large house. Folk Minstrels 22; his Old South Quartette 21 pleased capacity. McFadden's Row of Flats 25, 26; fair performance; fair house.

The Fortune Teller 27, 28. Louis James 2, 3.—BIJOU THEATRE (Jake Wells, lessee; H. L. De Givry, res. mgr.): How Baxter Butted in 25-26; good performance; good house. Next week, The Funny Mr. Dooley.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): De Pew-Burdette Stock co. Sept. 18-25 in Homespun Hearts, A Newsboy, Why Women Love Gold, and A Upson. At Sunset Minx, A Struggle for Gold, and Al. G. Field's Minstrels 26-28.

ITEM: The Fortune Teller 26 to large audience; good performances. The Fortune Teller 27 to large audience; failed to please. Sheppard's Moving Pictures 28. Jefferson Boys 4. Al. G. Field's Minstrels 10.

MACON.—GRAND (E. M. Horine, mgr.): Lovers and Louts 29, 30; good co. and business. The Fortune Teller 28 pleased good houses. McFadden's Row of Flats 27. Murray and Mack 30.—CRUMPTON'S PARK CASINO (Maurice Boom, mgr.): The Rhodes-Bratton Comedy co. Sept. 18-22 in vaudeville drew well and pleased.

ATLANTA.—NEW OPERA HOUSE (Wade H. Lowry, lessee and mgr.): Shepard's Pictures Sept. 20 to fair business. Ponce De Leon Comedy co. 24-25. Hoyt's A Bunch of Keys 2. Louis James in Virginia 2-15. The Fortune Teller 3. Human Hearts 4. Painting Pictures 4.

SAVANNAH.—THEATRE (W. B. Seckind, mgr.): Presenting first half of week 1 A Jealous Wife, Fatal Coin, Faust, and Shadowed Lives to S. R. O.; splendid. Eva Tanguay in The Sambo Girl 2. Franklin Woodrow 4.

TOKYO.—UNION THEATRE (C. W. Volkman, mgr.): The Rocky Road to Dublin Sept. 15 opened a full house. Mugan's Landing 19; fair business; co. good. Buster Brown 19 pleased a large audience. co. good. Eva Comedy co. 2-7. Under Southern Skies 10.

WINSTED.—OPERA HOUSE (J. E. Spanning, mgr.): Bennett-Moulton co. closed a very successful week Sept. 23; breaking records all to please. Plays last half week: The Fatal Chain, A Jealous Wife, The Working Girl, The Day of Judgment.

WILLIMANT.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Buster Brown Sept. 21; large and well pleased audience. W. T. Hodge in Eighteen Miles from Home 20. Eva Tanguay 2.

BRISTOL.—OPERA HOUSE (F. B. Michael, prop.): Slaves of the Mine Sept. 25; good co. and business. Bennett-Moulton co. 2-7.—ITEM: The house has been thoroughly renovated.

Richellie 4. **Marty's** 4 moving pictures 6. **Deserted** at the Alter Odeon Brothers 9. **Vogel's Minstrels** at the Alter Odeon Brothers 9. **Deserted** at the Alter Odeon Brothers 9. **Rowland and Clifford** 8. **12**. **14**. **Life of Dora Chotte** (Rowland and Clifford) 8. **12**. **Martin and Ercy's Parasol** (in English) 14. **As Told in the Hills** 19. **Quincy Adams Sawyer** 23. **Whirlwind** 24. **Midnight in New York** 28. **Why Girls Leave Home** 30. **She Hopkins** 31.

DANVILLE—**GRAND OPERA HOUSE** (W. L. Kelley, mgr.): Al. H. Wilson Sept. 29 in **The German Gipsy** to S. R. O. James Kyle McConaughy 20. **The Old Clothes Man** proved attractive to well filled house. W. H. Parton 22 in **Last Rose of Summer** drew well. The play is new, original and entertaining. With Mr. Parton and his first-class support it ranks with the very best that come to Danville. Hoosier Girl 28 to good house. **Willis Musical Comedy** co. in Atlantic City 25 gave satisfaction. **MEMORIAL HALL**—**SOLDIERS' HOME** (W. L. Kelley, mgr.): Al. Wilson 20; two crowded houses. **Big Hearted Jim** 4. **Howe's Moving Pictures** 11.

BLOOMINGTON—**GRAND OPERA HOUSE** (F. W. Wolkan, Jr., mgr.): Mrs. Temple's Telegram Sept. 20; excellent performance to large house. **Cecil Burleigh**, violinist, and Irene Armstrong Funk, soprano, in concert 22; great success. **What Women Will Do** 23; small house. **Hilda Thomas** 26, to medium business. **When Johnny Comes Marching Home** 28. **Uncle Southern Skies** 29; matinee and night. **Piff! Paff! Poff!** 2. **Two Little Waifs** 3. **Haverly's Minstrels** 5. **The Seeman and Milligan Carnival** co. have been giving excellent performances to large business at the small grounds.

OLNEY—**HYATT'S OPERA HOUSE** (E. Z. Bower, mgr.): Opened Aug. 24 with the Four Huntings in **A Fool House**; good co.; fair house. **A Royal Slave** 31; fair business; pleased. **Cherry Valley** Sept. 12; fair co. and business. **Sandy Bottom** 14; good co. to capacity. **The Liberty Belles** 20; fine co. to good business at advanced prices. **Big Lewis Whistle** 26. **My Wife's Family** 2. **The Great Lewis Picture Machine** 11. **The Hustler** 21. **Standford, hypnotist**, 28-30.

JACKSONVILLE—**GRAND OPERA HOUSE** (W. G. W. Chatterton, mgr.): A Jolly American Tramp Sept. 18; good house and co. **Hidden Crime** 19; canceled. **Ralph of Bung 20** canceled. **Female Detectives** 21; fair house; pleased. Al. H. Wilson in **The German Gipsy** 22; crowded house; fine co. and performance. **The Pumpkin Hunter** 23; fair size; audiences matinee and night; good co. **Gender of Gock** 10. **Wells' World's Fair Band** 11. **John W. Vogel's Minstrels** 12.

WAUKESHA—**SCHWARTZ THEATRE** (Wingfield, Rowland and Clifford, owners and mgrs.): **Charles A. Takacs**, res. mgr.): **Rip Van Winkle** 22; with Harry Jackson in title-role. **Gold** 23; good house. **Little J. Carter** 24. **Two Little Waifs** 24; good co.; crowded house. **Play's A Royal Slave** 27. **Vandy's Minstrels** 3. **Uncle Southern Skies** 29; matinee and night. **Waltz Musical Comedy** co. 18; good business. **Big Hearted Jim** 20. **Hoosier Girl** 21; good house. **Willis Musical Comedy** co. in Atlantic City 22. **John W. Vogel's Minstrels** 23.

FLORIDA—**GRAND** (Chamberlin, Harrington and Co., mgr.): **The Holy City** Sept. 21, matinee and night, to excellent business; good performance. **What Women Will Do** 24 pleased good sized house. **The College Widow** 26. **Piff! Paff! Poff!** 26. **No Mother to Guide Her** 1. **Home Folks** 24. **GRAND PICTURE PARK** (Verne C. Beaver, mgr.): **Progressive** opened 24 with hand contact, ending week of benefit. **Home of Good Shepherd**.

QUINCY—**EMPIRE THEATRE** (Chamberlin, Harrington and Co., mgr.): **W. L. Kyle**, res. mgr.): **The Holy City** Sept. 21, matinee and night; good co.; fair business; good performance. **What Women Will Do** 24 pleased good sized house. **The College Widow** 26. **Piff! Paff! Poff!** 26. **No Mother to Guide Her** 1. **Home Folks** 24. **GRAND PICTURE PARK** (Verne C. Beaver, mgr.): **Progressive** opened 24 with hand contact, ending week of benefit. **Home of Good Shepherd**.

SPRINGFIELD—**CHATTERTON OPERA HOUSE** (George W. Chatterton, mgr.): **Dicky Bell** Sept. 18 in **The Education of Mr. Pipp**; delighted large house. **The Female Detectives** 20 to fair business. **The Rajah of Shang** 21; poor co. and business. Al. H. Wilson and co. placed one of the large Chase electric instruments right in front of the house.

CAIRO—**OPERA HOUSE** (D. L. Williamson, res. mgr.): **Fresh Flowers** Sept. 20; in progress. **Play's A Royal Slave** 21; good house. **Walter Whitman** 22; good business and pleased. **The Match of Love** 23; good house and pleased. **Over Niagara Falls** 24; excellent business; excellent co. and production; best of satisfaction. **The College Widow** 27. **The Holy City** 28. **Van Dyke-Sates** co. 1. **Hatty Tooty** 4. **The Deputy Sheriff** 7.

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SPRINGFIELD—**FASTER OPERA HOUSE** (E. R. Webster, mgr.): **Play's A Royal Slave** 21-22; fair co. and business. **Play's An American Girl and the Lightning Rod Agent**, **Holy City** 23; fair business. **Light house**; particularly strong and consistent. **Piff! Paff! Poff!** 24. **Park's Red Day** 25.

SPRINGFIELD—**CHATTERTON OPERA HOUSE** (George W. Chatterton, mgr.): **Holiday Comedy** co. presented **Big Top** Sept. 18 to fair house. **Play's A Royal Slave** 20. **The School for Scoundrels** 1. **Paradise** 1. **What Women Will Do** 7. **Daniel Daly** 10. **The Wayward Son** 11.

SPRINGFIELD—**CHATTERTON OPERA HOUSE** (George W. Chatterton, mgr.): **Holiday Comedy** co. presented **Big Top** Sept. 18 to fair house. **Play's A Royal Slave** 20. **The School for Scoundrels** 1. **Paradise** 1. **What Women Will Do** 7. **Daniel Daly** 10. **The Wayward Son** 11.

JOINT—**THEATRE** G. T. Newhouse, mgr.): **Mr. Temple's Telegram** Sept. 21 to S. R. O.; play good; average business. **Play's A Royal Slave** 22; good co. and night. **The Show Girl** 23 to large and consistent audience. **Two Little Waifs** 24. **What Women Will Do** 25. **Play's A Royal Slave** 26. **Play's A Royal Slave** 27. **Play's A Royal Slave** 28. **Play's A Royal Slave** 29. **Play's A Royal Slave** 30. **Play's A Royal Slave** 31. **Play's A Royal Slave** 32. **Play's A Royal Slave** 33. **Play's A Royal Slave** 34. **Play's A Royal Slave** 35. **Play's A Royal Slave** 36. **Play's A Royal Slave** 37. **Play's A Royal Slave** 38. **Play's A Royal Slave** 39. **Play's A Royal Slave** 40. **Play's A Royal Slave** 41. **Play's A Royal Slave** 42. **Play's A Royal Slave** 43. **Play's A Royal Slave** 44. **Play's A Royal Slave** 45. **Play's A Royal Slave** 46. **Play's A Royal Slave** 47. **Play's A Royal Slave** 48. **Play's A Royal Slave** 49. **Play's A Royal Slave** 50. **Play's A Royal Slave** 51. **Play's A Royal Slave** 52. **Play's A Royal Slave** 53. 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big business. *Tom Wiggs* 24. *Mahara's Big Minstrels* 25.

COUNCIL BLUFFS—THEATRE (A. B. Beall, mgr.): *The Hand of Man* Sept. 24; good business; fair co.; *Uncle Tom's Cabin* 26. *The Little Homestead* 1.

KANSAS.

TOPEKA—CRAWFORD THEATRE (Crawford and Kahn, mgrs.): *Blanche Walsh in The Woman in Case* Sept. 18; best attraction ever seen here; S. R. O. at Piney Ridge 19; good co.; fair house. *That Little Swede* 24; small house; fair performance. *The College Widow* 25. *Two Merry Tramps* 26. *Human Hearts* 26. *NOVELTY THEATRE* (H. Hagen, mgr.): Closed successful week ending 26. Bill for coming week—*Nathan Good, Montgomery and Cantor, George Atkinson, Hugo Brown*—promised to entice any who sat at this attractive little theatre.

STAR VALLEYVILLE THEATRE (G. V. Morris, mgr.): Closed an exceptionally successful week 26. Next week's bill includes *Loveland's Musical Quartette*. Mr. and Mrs. Nick Hughes, Von Quett, and new moving pictures.—ITEM: *The Air Dome* Theatre closed for the season 26 owing to severity of weather; this little theatre was an outdoor theatre and closed its doors to a well merited successful season.

DAVID J. AUGUST.

NEWTON—NEW RAGDALE OPERA HOUSE (E. Williams, mgr.): *My Friend from Arkansas* Sept. 15 to good house; only fair. *A Deserter's Bride* 21. *The Locker* 22-23. *Rip Van Winkle* 24. *Tolly Primrose* 26. —ITEM: House looks like new. Our manager, Mr. Williams, has put an entire new floor on the stage, has put in an asbestos curtain, redecorated the whole house. Looks good for business this season.

LEAVENWORTH—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Manager Cunningham has the house in tip top shape after the severe storm and will open with *Human Hearts* 1. *The Volunteer Organist* 4.—**PEOPLE'S THEATRE** (John Dempsey, mgr.): Business continues excellent; packed house nightly.

PAOLA—MALLORY (Charles H. Mallory, mgr.): *Mahara's Minstrels* Sept. 9-20 to good business; best colored show ever seen here. *Atmosphere's U. T. C.* 22 to small house; on very poor. *Moore Stock* co. opened Bill's engagement to full house.—ITEM: Lewis Petty, his son, has sold George Hamlin as treasurer, Hamlin having removed.

LAWRENCE—POWER'S OPERA HOUSE (Irving Hill, mgr.): *That Little Swede* Sept. 19; fair co.; good house. *Phantom Stock* co. 21-22; fine co. to medium houses. Plays: *Man of Mystery*. *Connecticut Folks*. *Under Two Flags*. *Dainty Parce* 26. *Human Hearts* 2.

COLUMBUS—MOGHIE'S THEATRE (W. E. McGhie, mgr.): *Metropolitan Stock* co. failed to please Sept. 18-22. *A Russian Spy* 25; good performances to fair business. *Mahara's Minstrels* 30. *Ralph of Rhone* 4. *Stetson's U. T. C.* co. Sept. 21; gave a fair performance to good business. His Highness the Roy 25 gave an excellent performance to a large and well pleased audience.

HUTCHINSON—HOME THEATRE (W. A. Lee, mgr.): *Marie Fountain* co. Sept. 18-20; good co.; excellent business. Plays: *The Gambler's Wife*. *The Blue and the Gray*. *East Lynne*. *The Fatal Seat*. *The Bondman*, and *Thine*.

PORT—**STERK**—DAVIDSON (Harry C. Erlich, mgr.): *The Blue and the Gray* Sept. 27.—**VERN LAKE PARK** (Sister and Love, mgr.): A good bill was given week of 24; opened very good.

EMPIORIA—WHITNEY OPERA HOUSE (Fred Corbett, mgr.): At Cripple Creek Sept. 18; good; fair business. *My Friend from Arkansas* 22; good house and play.

BURLINGTON—MIDLAND OPERA HOUSE (L. D. Ellinger, mgr.): *The Kerkhoff and Hillman Stock* co. Sept. 18-22 in *Resurrection*; well played; on good; packed houses. *Christy Brothers' Minstrels* 30.

SALINA—OPERA HOUSE (W. P. Pierce, mgr.): *The Locks* 25 in *Polly* and *I. Similes*. *Little Susie*. *The Slave Girl*; good co. *Fantash* (hypnotist) 25-26; good. *The Century Stock* co. 24.

STERLING—AUDITORIUM (Bennett and Findley, mgr.): *Keller Stock* co. Sept. 21-22; good co.; good houses; State Fair same date.

KENTUCKY.

PADUCAH—KENTUCKY (Theo. W. Roberts, mgr.): *Pink Stock* co. 20-21 pleased good business. Season opened with *The Rajah of Bengal* 22 to crowded house. *That Little Swede* 23; beautifully decorated with flags and colored lights. Aside from the singing of Miss Malatesta the production was mediocre. *The Wills Musical Comedy* 29, 30. *The Dainty Duchess* 2. *Little Minister* 3. *Royal Chef* 6. *Fabio Romani* 7. *Herald Square* co. 9. *Uncle Daniel* 11.

CHANUTE—METRIC THEATRE (G. W. Johnson, mgr.): *Mahara's Minstrels* Sept. 23; satisfaction to audience. *George Erickson in That Little Swede* 26; moritornies; deserved better house. His Highness the Roy 28.—**WILLIAMS' OPERA HOUSE** (F. Lee Williams, mgr.): *Human Hearts* 27. *Lillian Mason* and co. 28-30.

PARIS—GRAND OPERA HOUSE (S. E. Borland, mgr.): *The Herald Square Opera* co. Sept. 26; delightful audience; capacity. *When Johnny Comes Marching Home* 10. *Clay Baker* 12.—ITEM: *The Herald Square Opera* co. headed by a popular Kentucky girl, played to phenomenal business throughout the State.

MAYNELL—WASHINGTON OPERA HOUSE (H. L. Howell, Dyer and Frank, mgrs.): *Maloney's Wedding* Sept. 21; fair house; ordinary performance. *Herald Square Opera* co. in *Said Pasha* 25; excellent performance; deserved a better house. *The Jewell-Kelly Stock* co. week 2.

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): *Little Johnnie Jones* Sept. 23 to capacity; special matinee; George Cohan absent from cast; William Seymour caused title-role very creditable. *The Seminary Girl* 22, 23; to good business; fair performance.

OWENSBORO—GRAND OPERA HOUSE (Foley and Burch, mgrs.): *Mr. Dooley* Sept. 23; two good houses. *Howe's Moving Pictures* 24; fair audience; satisfaction. *Howard-Dorsett* co. 2-7. *Royal Chef* 9. *Uncle Daniel* 10. C. B. Hansford 12.

RICHMOND—GRAND OPERA HOUSE (Jett and Baxter, mgrs.): *Herald Square Opera* co. presented *Said Pasha* Sept. 27 to a well filled house; *Miss Loons Watson* in *Sister and Martin Pache* as *Terrane* were especially fine.

SOMERSET—GEN. OPERA HOUSE (T. M. Thatcher, mgr.): *The Jewell-Kelly Stock* co. closed week's engagement Sept. 20 to good business, producing best repertoire of the season. *Herald Square Opera* co. week 20.

MORGANFIELD—GRAND OPERA HOUSE (C. F. Hart, acting mgr.): *Polly Primrose* failed to appear or send any explanation Sept. 18. *Dora* *Wood* 2 was not sent any printed matter, and management question appearance. *Dora Thorne* Nov. 8.

BOWLING GREEN—POTTER'S OPERA HOUSE (Mayo and Taylor, mgrs.): *Gus Sun's Minstrels* Sept. 26 to large house; satisfaction. *Fish Stock* co. 27.

MAINE.

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): Al. Lewis, supported by an excellent co., in *Girls Will Be Girls* Sept. 23 delighted two audiences that packed the house. *Lewis Morrison* in *Faust* 25 pleased a good audience; scene and machinery effects James Lee. *Bee Stock* co. 2-7. *Henrietta Crossman* 8. *James O'Neill in Monte Cristo* 9-10. *OLDE-TOWN*—CITY HALL THEATRE (L. J. Jordan, mgr.): *The Beacon*—*Bennett-Moulton Stock* co. Sept. 25 opened for three nights to big business; on good performance good. *The Two Sisters* 2. *World Square Moving Pictures* 7. *Seymour's Moving Pictures* 18. *Gay Matinee Girl* 28.

ROCKLAND—PARWELL OPERA HOUSE (Bob Crockett, mgr.): *Kirk-Urban* co. closed a successful week Sept. 18, having presented last half week *Reed Linn, War of the Worlds*, *Silent Partner*, and *Across the Desert*. *Dot Carroll* opened a seven days' engagement 25-2 (except 20) to S. R. O., presenting *The Counterfeiter*; pleasing performance; good co. Other plays: *Yankee Doodle in Connecticut*. *A Titled Outcast*. *Cinderella*. *The Heart of Virginia*. *A Daughter of Ishmael*. *David Harum* 20. *When We Were Twenty-one* 6. *James O'Neill* 28.

LEWISTON—EMPIRE THEATRE (Cahn and Grant, prop.): *Bee Stock* co. Sept. 25-27. Plays: *The Sign of the Four*. *Why Women Sin*. *Her Marriage Vow*. *Dora Thorne*. *Why He Divorced Her*; good sized audience delighted; specialities: *The Wonderful Barnards*, *Franklyn and Hiatt*, *Arthur Kelley*, and *William Kirby*. *Harry Brown* in *David Harum* 28.

PORTLAND—JEFFERSON THEATRE (Cahn and Grant, mgrs.): *Girls Will Be Girls* Sept. 24 to good business. *Fenster Stock* co. with *Lois Lee*, week 25 presenting *Queen of the Hills*, *The Factory Girl*, *Wedded But No Wife*.

The Faust Wedding, etc., to excellent attendance. *Lewis Morrison* in *Faust* 2.

AUGUSTA—OPERA HOUSE (Thomas H. Caddy, mgr.): *David Harum* Sept. 25 pleased exceptionally large audience. *Lewis Morrison* in *Faust* 26; excellent production; well filled house. *Two Sisters* 29. *Kerry Gow* 30. *First Crusade* 2. *When We Were Twenty-one* 7. *Rose Coggin* in *The Duke of Kilikrakie* 9.

BRUNSWICK—TOWN HALL THEATRE (H. J. Given, mgr.): Open 5 with *Kirk-Urban* co. *Baker's Colored Comedy* co. 11.—ITEM: Manager Given is serving on the Grand Jury.—*The Heart of Texas* co. appeared in Freeport 15.

BELFAST—OPERA HOUSE (W. J. Clifford, mgr.): *Arthur Van in The Bell Boy* 4. *Bennett-Moulton Stock* co. week of 9.—ITEM: Manager Clifford has returned from a three weeks' vacation in New Brunswick.

MARYLAND.

FREDERICK—CITY OPERA HOUSE (Frank T. Rhodes, mgr.): *Robert Downing and wife*, assisted by local talent, Sept. 14 in scenes from *The Gladiator*. *Beauty and the Beast* 15; *Performance* 16. *Bartons* and *Wilson Minstrels* 22; good business; performance fair. *Alberta Gallatin* 24 in *Cousin Kate*. *Two Johns* 3. *J. E. Toole* co. 5-7. *Biograph Pictures* 12-14. *Arnold Stock* 15-22.

ANNAPOLIS—COLONIAL THEATRE (W. A. Hollis, mgr.): *Not Like Other Girls* Sept. 27; poor performance; fair business. *Frank A. Hopkins* in *Circus 20*. *Sign of the Four* 4. *J. E. O'Toole* 9-11. *Florence Davis* in *Players Maid* 16.

MASSACHUSETTS.

NORTH ADAMS—EMPIRE THEATRE (John Sullivan, mgr.): *Cousin Kate* Sept. 25 against *De Wolf Hopper* did no business; first appearance of co. in play, and good performance was given. *Why Women Love* 26. *Nettie the New Girl* 28. *Mary Emerson in Will's the Wisp* 29. *Dustin Farnum in The Virginian* 30. *Adam Good Theatrical* co. 2. Repertoire includes *The Princess of Patches*, *The Duke from Mantua*, *The Minister's Daughter*, *Love and the Devil*, *King Lear*, and others.

RICHMOND—THEATRE (William F. Meade, mgr.): House opened 25 with *De Wolf Hopper* presenting *Happyland*; house packed; best performance seen here in two years; *Marguerite Clark* was the hit of the performance. High-class vaudeville season opens at house 2, when the bill will include *Foy and Clark*, *Charles Kenna*, *Newell and Holmes*, *Sally Ekelman*, *The Three Mitchells*, and *Dida*. At intervals Mr. Meade will play one-night stands, boasting only high class productions.

FALL RIVER—ACADEMY OF MUSIC (Cahn and Grant, mgrs.): *W. F. Mason*, res. mgr.): *Crosby Stock* co. closed a very successful engagement 25-26 and gave satisfaction; the productions were well staged; attendance good. *Archie L. Shepard's Moving Pictures* 25-26; excellent entertainment; attendance fair. *W. F. Mason* 26. *Home* 29-30. *The Shepherd King* 29. *David Harum* 2. *George Hobart's Stock* co. 10-14.—*BUJOU* (M. R. Shady, C. E. Cook, and Alice C. Way): *Buflington Stock* co. closed their engagement in this city 25 to large attendance; the entire co. held a reception on the stage after Men and Women; after a rest of one week the co. will open their Winter season in New Bedford 2.—ITEM: John A. Dailey, a native of this city, joined the *Buflington Stock* co. and made a very good impression. *Frank Burke* has gone to the farm at South Woodstock.—*For the Shepherd King* the advance sale is large.

LYNN—AUDITORIUM (Harry Katz, mgr.): Week Sept. 25-30, performance good to crowded house. *Harry Katz* and *Edna Hartman*. *Charles E. Cook* and *Alice C. Way*. *Emmett Devol* and co. *May Evans*, *Backer-Lester Trio*, *Magnon Family*, and new scenes on the vitagraph; the S. R. O. card has been displayed every evening.—**THEATRE** (Frank G. Harrison, mgr.): *Wright Lorimer in The Shepherd King* 21-22; performance excellent to crowded houses. *Thomas R. Shear* 25-30; performance very good to big business. Plays: *The Bells*, Dr. Jekyll and Mr. Hyde, *Othello*, *Napoleon the Great*, *The Pledge of Honor*, *Banished by the King*, *Cardinal Richelieu*, *James O'Neill in Monte Cristo*, 2. *Giulio Will* 2. *Giulio Cesare* 3. *Romeo and Juliet* 4. *Buster Brown* 7. with matinee.—ITEM: *James E. Gilbert*, of the Thomas E. Shea co. is a resident of this city. His work has given much satisfaction.

NEW BEDFORD—THEATRE (William R. Green, mgr.): *James Kennedy* and co. 25-30. Plays: *A Poisoned Dagger*, *When Women Love*, *Crytal Barn Farm*, *Gentleman Jim*, *The Diamond Thief*, *A Woman's Devotion*, *Sheridan Keane*, *Detective*; *Death by the Enemy*, and *Strange Adventures of Miss Brown*; *fair business*. *Why Girls Leave Home* 2. *James Kennedy* (return) 4. *Rose Coshan* 5. *Shepard's Moving Pictures* 6. *Sign of the Four* 7.—*SAVON* (David R. Buflington, mgr.): *Buflington Stock* co. will open their season 2-7 with Men and Women. The co. will include *J. Frank Burke*, *Ethel Elder*, *Florence Burley*, *Florence Mack*, *Margie Forrester*, *Everett Aldrich*, *Frank Thomas*, *Neil Lenningwell*, and *Ben Barwell*.

WORCESTER—THEATRE (James F. Rock, res. mgr.): *The Four Mortons in Breaking Into Society* Sept. 22-23; performance good to crowded house. *Billie Clifford* in *The Jilt* 24. *Sister Brown* 25; pleasure performance; good co.; fair business. *Porter J. White* in *Trilby* 25. *Local Minstrels* 26-27; excellent to good business. *Sam Toy* 28. *Edna Hoyt in Hamlet* 4. *Winning Hand* 5. *Irish Pawnsbrokers* 11. *My Wife's Family* 21. *Miss Thurston* 23. *Ole Olson* 24.

FLINT—STONES' OPERA HOUSE (Albert C. Pegg, mgr.): *As Told in the Hills* Sept. 12; good house. *Porter J. White* in *Trilby* 13. *Local Minstrels* 14; good business. *Sam Toy* 20; large audience; good satisfaction. *Porter J. White* in *Trilby* 21. *The Sign of the Four* 22.—**OPERA HOUSE** (J. W. Pool, mgr.): *A Romance of Coon Hollow* Sept. 22; good co.; packed house.

GRAND RAPIDS—MAJESTIC (O. Star, mgr.): Across the Pacific Sept. 21-22 played to very large business and repeated the success of a year ago. *Texas* 23-27; excellent to good business. *Gay New York* 28-30.—**POWER** (H. G. Somers and Co., mgr.): *Sam Toy* 29. *Kilties* Band 28.

MARQUETTE—OPERA HOUSE (A. F. Koenigsberg, mgr.): *Porter J.*

PLAYERS: Chicago, Ill., Aug. 27—Indefinite.
PROCTOR'S FIFTH AVENUE: New York city—Indefinite.
PROCTOR'S 125TH STREET: New York city—Indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.
SNOWMAN, MERRILL: Troy, N. Y., Aug. 28—Indefinite.
SPENCER (Mrs. B. S. Spencer, mgr.): Brooklyn, N. Y., Aug. 21—Indefinite.
THANHOUSER: Milwaukee, Wis.—Indefinite.
VALLAMONT: Williamsport, Pa.—Indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—Indefinite.
THEATRE FRANCAIS: Montreal, Can.—Indefinite.
YORKVILLE (Dave Weis, mgr.): New York city—Indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Lebanon, Pa., Oct. 2-7.
AUBREY STOCK: Auburn, N. Y., Oct. 2-7, Schenectady 9-14.
BENNETT-MOULTON (Ira E. Newhall, mgr.): Middle Conn. Oct. 2-7.
BENNETT-MOULTON (Will A. Partello, mgr.): Bristol, Conn. Oct. 2-7, South Manchester 9-14.
BENNETT-MOULTON (F. C. Twichell, mgr.): Watertown, N. Y., Oct. 2-7.
BENNETT SHOW: Milaca, Minn., Sept. 4—Indefinite.
BENTON'S COMEDIANS (Fince R. Benton, mgr.): Arkansas City, Kan., Oct. 2-4, Oklahoma City, Okla., 5-7, Guthrie 15-21.
BRECKINRIDGE STOCK (Edwin Barrie, mgr.): Bedford, Kan., Oct. 2-4, City Center 9-14.
BRIDGE FLOYD (Torrance and Wallace, mgr.): Gadsden, Ill., Oct. 2-7, Carlinville 9-14.
BROWN, KIRK (J. F. Merrick, mgr.): Bellair, O., Oct. 2-7, Sharon, Pa., 9-14.
BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—Indefinite.
BURKE-McCANN: Nanticoke, Pa., Oct. 2-4, Olyphant 5-7.
CENTURY STOCK (W. Dick Harrison, mgr.): Salina, Kan., Oct. 2-4, Lawrence 8-10, Topeka 11-13.
CHASE-LINTON (Northern, Glenn F., Chase, mgr.): Valley City, Oct. 2-7.
CHICAGO STOCK (Chas. H. Rossman, mgr.): Fremont, Oct. 2-7, Norwalk 8-15.
CHRISTIE STOCK (Arch K. Christie, prop.): Kingston, N. Y., Oct. 2-7.
COLUMBIA STOCK: Cortland, N. Y., Oct. 2-7.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Burlington, Vt., Oct. 2-7, Pittsfield, Mass., 9-14.
CORNELL STOCK: Salamanca, N. Y., Oct. 2-7, Franklin, Pa., 9-14.
COSORNO STOCK (John F. Coopman, prop.): Westfield, N. J., Oct. 2-7, Woonsocket 9-14.
CLOUD-NEVILLE (Chas. H. Neville, mgr.): Madison, Pa., Oct. 2-7, Butler 9-14.
DE PEW-BURDETTE STOCK (Thos. H. De Pew, mgr.): Selma, Ala., Oct. 2-7.
DE VONDE, CHESTER STOCK (Phil Levy, mgr.): Paterson, N. J., Oct. 2-7.
DE VOSS, FLORA (J. B. Rotour, mgr.): Columbus, Wis., Oct. 2-7.
DE VOSS, FLORA (No. 2; J. B. Rotour, mgr.): Kossuth, Ill., Oct. 2-7.
DUDLEY, FRED: Mound City, Ill., Oct. 2-7.
EAST STOCK (Geo. A. Lawrence, mgr.): Atchison, Kan., Oct. 1-7.
EWING, GERTIE: Shawnee, Okla., Oct. 2-7, Lawton 9-14.
FAYE, LESLIE: Westminster, Vt., Oct. 2-7.
FENSTER STOCK (Will Doshon, mgr.): Brockton, Mass., 5-7, Fall River 9-14.
FISKE, MAY: Pittsfield, Mass., Oct. 2-7.
FINK STOCK (C. R. Stone, mgr.): Evansville, Ind., Oct. 1-4, Brazil 5-7, East St. Louis, Ill., 8-10, St. Charles 12, 14.
FLEMING, MAMIE (W. H. Gracey, mgr.): Easton, Pa., Oct. 2-7.
FLEMING, JOSEPH J. STOCK (Eastern; Ralph A. Ward, mgr.): Binghamton, N. Y., Oct. 2-7.
FOUNTAIN THEATRE (Central, Kuhn and Scholz, prop.): Lamar, Col., Oct. 2-4, Dodge City, Kan., 5-7, Wichita 9-11, Moxon 12-14.
FULTON BROTHERS' STOCK (Josie R. Fulton, prop.): Concordia, Kan., Oct. 2-4, Osborne 9-14.
HAMILTON-PARKINSON STOCK (Bob. H. Harris, prop.): Fort Wayne, Ind., Oct. 2-7.
HANIGAN-PITCHEERS (Geo. L. Marion, mgr.): Weston, O., Oct. 2-4, Barberston 8-7, Conneaut 9-11.
GARRETT C. S. Garret, mgr.): Monaca, Pa., Oct. 2-7.
GIFTORD-HARRING: Blanchardville, Wis., Oct. 2-7.
HALL, DON C.: Portland, Me., Oct. 2-10.
HARVEY AND GAGE COMEDY: Northampton, Mass., Oct. 2-7.
HAYWARD, GRACE (Tom Kress, mgr.): Sedalia, Mo., Oct. 1-7, Nevada 9-14.
HICKMAN-BENNETT: Pella, Ia., Oct. 2-7.
HIMMELIN IDEALS (Geo. A. Himmelin, mgr.): Atlanta, Ga., Oct. 7.
HIMMELIN'S IMPERIAL STOCK: Kalamazoo, Mich., Oct. 2-7.
HOYT'S COMEDY (H. G. Allen, mgr.): Jackson, Tenn., Oct. 2-7, Cave Girardeau, Mo., 9-14.
INTERNATIONAL STOCK: Carbondale, Pa., Oct. 2-7, Newark, N. J., 9-14.
JORDAN DRAMATIC (Geo. A. Feltz, mgr.): Winter Park, Ia., Oct. 2-7, Creston 9-14.
KARRER, DOT: Portland, Me., Oct. 2-7, Biddeford 9-14.
KELLY STOCK (A. M. Keller, mgr.): Glasgow, Ind., Oct. 2-7.
KELLY, JAMES (O. E. Woe, mgr.): Newport, R. I., Oct. 2-7, Lynn, Mass., 9-14.
KERKHOFF-HILLMAN STOCK (van Kerckhoff, prop.): Belleville, Ill., Oct. 2-4, Jewell City 5-7.
KINGLEY-HURSHILL: Montgomery City, Mo., Oct. 2-7.
LEWIS, DOROTHY (John Mac, mgr.): Ossining, N. Y., Oct. 2-7.
LOCKER THE: McPherson, Kan., Oct. 2-4.
LONG, FRANK STOCK: Bucoda, Ariz., Oct. 2-7.
LYDIA STOCK (R. G. Grimes, mgr.): Wichita, Kan., Oct. 2-7.
MAULIN STOCK (Harry Katso, mgr.): Topeka, K. S., Oct. 2-7, Middletown 9-14.
MCDONALD STOCK (G. W. McDonald, mgr.): Great Bend, Kan., Oct. 2-7, Hutchinson 9-14.
MANHATTAN STOCK (Gallagher and Branson, mgr.): Pittsfield, Mass., Oct. 2-7, North Adams 9-14.
MARKS (A. Joe Marks, mgr.): Pictor, Can., Oct. 2-7, Trenton 9-14.
MARKS BROTHERS (R. W. Marks, mgr.): Brockville, Ont., Oct. 2-7.
MARKIN, LILLIAN: Wau City, Kan., Oct. 2, Parsons 9-11, Freeport 12-14.
MATHER, CLARA: Calgary, Alberta, Can., July 2—Indefinite.
MATTICE STOCK: Liberty, N. Y., Oct. 2-7.
MURRAY STOCK: Emporia, Kan., Oct. 2-7, Junction City 9-14.
MURRAY AND MACKAY (Geo. J. Murray, mgr.): Washington, Pa., Oct. 2-7, McKeesport 9-14.
MYRICK-HARDER (Eugene J. Hall, mgr.): Grafton, W. Va., Oct. 2-7, Cumberland, Md., 9-14.
MYRICK-HARDER (W. H. Harder, mgr.): York, Pa., Oct. 2-7.
MYRICK-HARDER (Southern; Latimore and Leigh, prop.): Hamilton, O., Oct. 2-7.
NEW YORK PLAYERS: Lake City, Minn., Sept. 26—Oct. 2, Faribault 2-4, Anoka 5-7.
PARKER'S PLAYERS: Mankato, Minn., Oct. 2-7.
PAYTON SISTERS (C. S. Payton, mgr.): Elkhorn, Wis., Oct. 2-7.
PHILIAN STOCK: Nashua, N. H., Oct. 2-7.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Hornellsville, N. Y., Oct. 2-7.
RATHBURN-MANN: Bridgewater, N. J., Oct. 2-7.
ROB COMEDY: Torrington, Conn., Oct. 2-7, Meriden 9-14.
ROGERS STOCK: Bangor, Me., Oct. 2-7.
ROGERS, M. O. STOCK: Medina, N. Y., Oct. 2-7.
RUMKEL, CORINNE STOCK (M. Runkel, mgr.): New Bern, N. C., Oct. 2-7, Florence, S. C., 9-14.
RYAN STOCK (Dar'l R. Ryan, mgr.): New Haven, Conn., Oct. 2-7.
SHARPLEY THEATRE (Add T. Sharpley, mgr.): Helena, Mont., Oct. 1-4.
STEAR COMEDY (Frank J. Stanton, mgr.): Tully, N. Y., Sept. 21-Oct. 7.
STEELING STOCK (Guthrie, Wm. Trippett, mgr.): Mo. Mo., Oct. 2-4, Wichita, Kan., 9-14.
STODDART STOCK (W. L. Stewart, mgr.): Berlin, Conn., Oct. 2-7.
SWAIN, MACK THEATRE: Pullman, Wash., Oct. 1-2, Gaffey 4-7.
TAYLOR, ALBERT (Harry Elting, mgr.): McKinney, Tex., Oct. 4-8, Ft. Worth 6, 7, Corsicana 9-11.
TUCKER, ETHEL (Mack Brothers, mgr.): Bisbee, Ariz., Sept. 24-Oct. 7, El Paso 8-11.
TURNER, CLARA (Ira W. Jackson, mgr.): Salem, Mass., Oct. 2-7.
VINE STOCK (E. G. V. mgr.): Pittston, Pa., Oct. 2-7.
WERNON STOCK (Geo. Stacy, mgr.): Pittston, Pa., Oct. 2-7.
WARNER COMEDY (Ben R. Warner, mgr.): Hastings, Minn., Oct. 2-7.
WHITE STOCK: Bangor, Me., Oct. 11-14.
WINNIER BROTHERS' OWN (Frank Winnier, mgr.): Rochester, Minn., Oct. 3-7.
WOODRUFF, DORA (J. D. Kilgore, mgr.): Morganfield, Ky., Oct. 2-7, Hartford 9-14.
WOOD SISTERS: Frederickton, Mo., Oct. 2, 3, Gram 4-7.

OPERA AND EXTRAVAGANZA.

ALICE AND THE EIGHT PRINCES: Chicago, Ill., Sept. 24—Indefinite.
BAKES IN TULARE (Hamlin, Mitchell and Field, prop.): Indianapolis, Ind., Oct. 2-7.
CABILL, MARIE (D. V. Arthur, mgr.): Chicago, Ill., Oct. 2-7.
COHAN, GEORGE M.: Chicago, Ill., Oct. 2-14.
DANIELLE, FRANK: Milwaukee, Wis., Oct. 1-7.
DALE DEVIL DOROTHY (Geo. S. Starling, mgr.):

PITTSBURGH, PA.

FORT PITT HOTEL

Penn Ave. and 10th St.

This magnificent hotel, containing every modern appliance for the comfort and convenience of guests, will open about October first, 1905.

It is located one block from the Union Station, within five minutes of any part of the business or theatrical district.

The lobby and public rooms are the largest and finest of any in Pittsburgh. There are over 400 sleeping rooms, a large percentage of which are connected with private baths, and all are *OUTSIDE* rooms.

The furnishings and decorations will compare favorably with any hotel in the country.

In the restaurant, of which there are three, a Louis XIV, a Louis XV and a Palm Room, and in the Cafe the best foods, carefully prepared and served, will be furnished at moderate prices.

100 Rooms at \$1.00 per day.

300 Rooms at \$1.50 per day and upwards.

C. A. BLANCHARD, Manager.

GOLDEN CROOK: Boston, Mass., Oct. 2-7.
HIGH ROLLERS: Newark, N. J., Oct. 2-7.
HIGH SCHOOL GIRLS: Brooklyn, N. Y., Oct. 2-7.
HILL, ROSE, ENGLISH FOLLY: Nashville, Tenn., Oct. 2-7.
HOWARD EXTRAVAGANZA: Seattle, Wash., Oct. 1-7.

IDEALS: San Francisco, Cal., Oct. 2-7.

IMPERIALS: New York city Sept. 28-Oct. 7.

IRWIN'S FRIED SHOW: Scranton, Pa., Oct. 2-7.

JOLLY GLASS WIDOWS: Butte, Mont., Oct. 1-7.

KNOCKERS: Troy, N. Y., Oct. 2-7.

LONDON BELLES (Geo. Rydell's): St. Louis, Mo., Oct. 2-7.

MAJESTICS: Philadelphia, Pa., Oct. 2-7, Uniontown 12.

MERRY MAIDENS: Cleveland, O., Oct. 2-7.

MOONLIGHT MAIDS: New York city Oct. 2-7.

NEW CENTURY GIRLS: Cincinnati, O., Oct. 1-7, Cleveland, 9-14.

NEW LONDON GAIETY GIRLS: Chicago, Ill., Oct. 1-7.

NEW YORK STARS: New York city Oct. 2-7.

ONCE ALIVE: New York city Oct. 2-7.

PARISIAN BELLES: Milwaukee, Wis., Oct. 2-7.

PARISIAN WIDOWS: Chicago, Ill., Oct. 1-7.

REEVER, AL: Boston, Mass., Oct. 2-7.

REILLY AND WOODS: Philadelphia, Pa.

RENTS-SANTLEY: Pittsburgh, Pa., Oct. 2-7.

RICK AND BARTON'S: Buffalo, N. Y., Oct. 1-7, Rochester 7-14.

RUNAWAY GIRLS: Brooklyn, N. Y., Sept. 28-Oct. 7.

STAR SHOW GIRLS (Wm. Fennsey, mgr.): Wallace, Ida., 3, Coeur d'Alene 4, North Yakima, Wash., 5-7, Seattle 9-14.

THE GREAT LAFAYETTE SHOW (T. G. Lafayette, prop.): Pittsburgh, Pa., Oct. 2-7, Cleveland, O., 9-14.

TIGER LILLIES: Minneapolis, Minn., Oct. 1-7.

TRANS-ATLANTIC: Cincinnati, O., Oct. 2-7.

TROADEROS (Geo. H. Waldron, mgr.): Toledo, O., Oct. 1-7.

VANITY FAIR: Brooklyn, N. Y., Oct. 2-14.

WHEN WE ARE FORTY-ONE: New York city June 12—Indefinite.

WINE, WOMEN AND SONG: Springfield, Mass., Oct. 2-4, Holyoke 5-7.

YANKEE DOODLE GIRLS: Paterson, N. J., Oct. 2-7.

CIRCUSES.

BARNUM AND BAILEYS: Tucson, Ariz., Oct. 2, Don Luis 4, Douglas 5, Deming 6, El Paso, Tex., 7.

ELLY'S, GEORGE S.: Winfield, Kan., Oct. 2, Arkansas City 4-5.

PHOTO FRANZ TAMMEN, mgr.): Lewiston, Ida., Oct. 2, Moscow 4, Dayton, Wash., 5, Athena, Ore., 6, Pendleton 7, Elgin 8, La Grande 10.

FOREPAUGH AND BELL'S BROTHERS: Perry, Okla., Oct. 2, Purcell, I. T., 4, Wynswood 5, Ardmore 6, Coalgate 7.

GABRIEL AND LANGAN'S WILD WEST: Newark, N. J.—Indefinite.

HALL, F. W.: Medicine Lodge, Kan., Oct. 2, Sharon 4, Attica 5, Harper 6, Danville 7.

JONES, AUGUSTUS: Sesser, S. C., Oct. 2, Petersburg, Va., 5, Richmond 7.

LYNN BILLS: Bolton, Mass., Oct. 2, Independence 4, Lynn 5, Chelmsford 6, 7.

ORRIN BROTHERS: Morris, Mex., Sept. 27-Oct. 2, Ascanaro 6, El Odo 9-10, Tolosa 10-14.

PAWNEE BILL'S: South McAlister, I. T., Oct. 2, 9.

RINGLING BROTHERS: Guthrie, Okla., Oct. 2, Oklahoma City 4, Chicago, I. T., 5, Lawton, Okla., 6, Hobart 8.

ROBBINS, FRANK A.: Belair, Md., Oct. 2.

SAUTELLE, SIG. AND WELLS BROTHERS: Saugus, Pa., Oct. 2, Huntingdon 4, Duncannon 5, Mount Joy 6, Quarryville 7.

WASHBURN AND D'ALMA'S: Washington, D. C., Sept. 26-Oct. 7.

WISCONSIN, C. (C. Pearl, mgr.): Peterborough, N. H., Oct. 2, Kennebunk 6.

HAVELEY'S: Streetcar, Ill., Oct. 2, Springfield 3, Bensenville 4, Peoria 5, Terra Haute, Ind., 7, Hanover, Mo., 9, Quincy, Ill., 10, Kokomo, Ia., 11, Burlington 12, Galveston 14, Dubuque, Ia., 14.

KELLY'S: George A. Chappell, mgr.): Benton, Tex., Oct. 2, Weatherford 4, Cleburne 5, Hillsboro 6, Waco 7, Temple 9, San Marcos 10, San Antonio 11, Houston 12, Galveston 13, 14.

DUMONT'S: Philadelphia, Pa., Aug. 28—Indefinite.

FIELDER'S (Doc Quigley, mgr.): Talladega, Ala., Oct. 2, Anniston 4, Meridian, Miss., 5, Demopolis, Ala., 6, Selma 7, Montgomery 9, Columbus, Ga., 10, Macon 11, Phenix City 12, Columbia, S. C., 13, Charleston 14.

KELLY'S: George A. Chappell, mgr.): Benton, Tex., Oct. 2, Weatherford 4, Cleburne 5, Hillsboro 6, Waco 7, Temple 9, San Marcos 10, San Antonio 11, Houston 12, Galveston 13, 14.

PRIMROSE: Brooklyn, N. Y., Oct. 2-7.

PAIN'S LAST DAY OF POMPEII (Al. Duhon, mgr.): Stockton, Cal., Oct. 2-4, Fresno 5-7, Los Angeles 9-14.

PARKER AMUSEMENT: Macon, Mo., Oct. 2-7.

PRESCELLE (Hypnotist; F. Willard Mason, mgr.): Barre, Vt., Oct. 2-7.

JUNIOR BROTHERS' OLD PLANTATION: Marshall, Miss

MUSIC PUBLISHERS.

THE ATTRACTION

THE STREET SINGER EN ROUTE

THE SONG

DANNY 134 W. 37th St.

THE SINGER

JESSIE MAE HALL EN ROUTE

THE PUBLISHER

LEO FEIST 134 W 37th St.



Alma Estoo, soprano, with The Queen of the White Slaves, and Sadie Fields, with The Queen of the Highbinders, are both using "My Irish Molly O."

The following report of Babes in the Wood has reached Joseph W. Stern and Co., from their Philadelphia representative: "Without question the recognized hit of the piece is your song, 'Milo.' At least ten choruses were sung; during the last chorus the stage is entirely dark; each member of the company has an electric pocket flash, and to the music of the choruses they flash the lights until the name 'Milo' is spelled, and nothing else but that is seen on the stage in the darkness."

James Aldrich Libby, Della Donald, Marie Welsh, Werden and Gladish, Violet Staley, Marie Brackman, Allen May, Cheridah Simpson, Miss Bigger, Reeves and Young, Fredia Clayton, Miss Leontine, Cook and Sylvia Kaufman Brothers, Fisher and Clark, Haines and Elesmer, Gliman Sisters, William Herman, J. Angelo Diemer, J. F. Seming, D. K. Tarr, Belle Belmont, Nick Wright, Eva Fitzgerald, Jeanette Martell, Aurié Dagweil, Maybelle Adams and Henry and Bennett are using "Would You Care?" and "I'm Trying So Hard to Forget You."

Guyer and O'Neill, at the Victoria, last week, sang "Keep a Little Cozy Corner in Your Heart for Me," and introduced some special business in the song that won favor.

Keith and Kemble's "rube" song, "Hey, Miner Joshua," is being used in Miner's Dreamland company by Jolly Zeh. This song received great applause at the Trocadero Theatre, Philadelphia, last week.

Fay Templeton's song, "Nobody but You," is ready for the profession, all restrictions being removed.

Henry Clay Smith is known as "Clayto" to almost every singer that plays this city. He has a pleasing personality, is especially conversant with the needs of professionals, and the army of them that call at the office of Sol, Bloom and ask for "Clayto" test his ability as an "outside man." Mr. Smith is also a clever composer, having written the music for several songs, such as "Come Back," "All for You," "The Mormon Coon," "Georgie," and "The Duchess of Second Avenue," the lyrics of which were written by Raymond A. Browne.

The White Caps Quartette, Herald Square Comedy Four, Union Square Quartette, and the Novelty Four are all using "In Dear Old Georgia," the successor to "In the Shade of the Old Apple Tree."

A new song-writer has come into prominence in the past month. His name is J. J. Walker, and he is the son of the Superintendent of Public Buildings of New York. Mr. Walker has had considerable experience and success on the platform, and has been nicknamed in the political world "the boy orator." One of his songs, called "Come, Take a Spin in My Auto," will be used in The Duke of Duluth.

Alfred Anderson, now in the middle West, writes Walter Jacobs, of Boston, as follows: "My Dusky Rose" is one of the greatest hits I have ever sung, and you can depend upon my using it continually. I consider it one of the best songs of the season."

James Aldrich Libby's new ballad, entitled "You Want Some One to Love You When You're Old," has been well received, and seems destined to attain great popularity.

The Yorke Comedy Four write Walter Jacobs, of Boston, that his song "By the Watermelon Vine," which they are featuring, is a big success; in fact, one of the best songs they have used for a number of years; they will continue to use it indefinitely.

May Stokes and The Wangdoodle Four, with the Vanity Fair company, used "She Waits by the Deep Blue Sea" at the Gotham Theatre last week.

Ogerita Arnold, in vaudeville, reports success with "On Yo' Way." Allen's new coon song, She made a good impression with "Lindy Lou," and is still featuring this song. Walter Jacobs, of Boston, published both numbers.

Hathaway and Walton are using "Starlight," and report success with this new song by Ted Morse, and published by F. B. Haviland and Co.

At the Doric Theatre, in Yonkers, last week, Katharine Trayer won favor with Al. Von Tilzer's "A Picnic for Two."

Many prominent artists are singing "My Irish Molly O," Jerome and Schwartz's song, successor to "Bedelia," published by J. H. Remick and Co. Blanche Ring, Emma Carna, Nella Bergen, Madge Lessing, Felix and Barry, and many others have sent favorable reports to the publishers of this song.

In Clyde Fitch's new play, Her Great Match, in which Maxine Elliott is starring, there is a scene in which the Prince, after his engagement, asks to hear some typical American music. They play for him the strains of "Congo Love Song."

The World's Comedy Four, Marty Ward, manager, introduced "In Dear Old Georgia" to the Keith audience in Philadelphia last week.

Sadie McDonald is rendering in vaudeville Raymond A. Browne's novel song, "I'm Looking for a Sweetheart." Miss McDonald has played all the houses on the Keith and Proctor circuits.

Morris Levi's song, "Game of Love," is now being whistled, sung and hummed in Boston, and

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to CHARLES K. HARRIS, 31 W. 31st St., N. Y. (Mayer Cohen, Mgr.)

VOL. II. NEW YORK, Oct. 7, 1905. NO. 24

PUBLISHERS' SCANDAL.

Mr. Harris takes great pleasure in announcing to the singing profession that restrictions have now been removed from his famous sextette song, SWEET MAID DIVINE, which has been the hit of "The Girl and the Bandit" company. This is undoubtedly the best song and dance written in years.

WOULD YOU CARE? is now the acknowledged ballad success of America. Joe E. Howard's new song, "Central, Give Me Back My Dime," will outrival "Good-bye, My Lady Love," his last season's success.

I'M TRYING SO HARD TO FORGET YOU is now being featured by all first-class singing professionals.

FRANK D. BRYAN'S stirring and most patriotic march song hit, IT MAKES ME THINK OF HOME, SWEET HOME, is the banner march song success of the season.

FAY TEMPLETON'S beautiful high-class darky song, DOWN IN MUSIC ROW, is accordingly happy. His new song in Liaggledey Piggledy, entitled "The College Chapron," is also popular.

JESSIE MAE HALL, starring in The Street Singer, has replaced "A Silly Little Ostrich" with "My Sunburnt Lily," a novelty number published by C. L. Partee.

CLARA BELLE JEROME, who replaced Blanche Ring in Sergeant Blue, will feature "My Irish Molly O" during the run at the Illinois Theatre, Chicago.

SHADOWS ON THE HEARTH.

ARTHUR C. ALSTON, who has been out of New York with his Shadows on the Hearth company, returned the other day highly pleased with the way the play was going on the road. To a Mirror may he said: "I have just returned from spending two weeks with my Shadows company, and believe I have made great strides. I have had one that will last longer than any play I have ever had, not even excepting my good old stand by. At the Old Cross Roads, that is good for ten years yet. We produced Shadows last season, and during the Summer we made many little changes in it. We were unfortunate last season in having four or five people who were miscast. My wife, Estha Williams, staged the play for me, but did not appear in the cast last year. I believed she would be a vast help to me in building the reputation of the new play, and I finally induced her to appear in the new play. Kate Mackie, this season, James M. Remick has the opposite lead, and their support is, to my mind, almost faultless. I could not better the cast if I tried and am mighty proud of my company. The play and company made a great hit in both Cleveland and Detroit. Having launched Shadows, I returned to New York and started my little star, Jane Corcoran, in her second tour with Pretty Peggy, by Frances Aymar Matthews. Her success last season in this play is well known, and she opened last Thursday night, more than duplicating all of her former triumphs in the play. This tour is booked solid until April, and the following season she will be in New York, I shall remain in New York until early in November, when I shall rejoin the Shadows company for their trip to the coast. I am letting the Cross Roads rest for the Eastern country this season. We will play it in conjunction with Shadows in Kansas City, where we play two weeks, and in the Western cities and Texas, we play two weeks, and in all other sections of the country."

ARENA.

PITTSTON, PA.—John A. Robbins' Circus 15, and Carl Hagenbeck's Circus 28.

DOUGLASS, MICH.—Norris and Rows 7; gave two good performances to good crowd.

BLOOMINGTON, ILL.—The John Robinson Shows 9; fair to medium business.

MARION, ILL.—John Robinson Circus Oct. 10.

URBANA, O.—The Wallace Shows 18, although in a rainstorm, gave two good performances, considering some of the performers had to work in rubber coats and the ladies had to be carried on the backs of men from the dressing-room.

SANDUSKY, O.—Gentry Brothers' Circus de-lighted two full tents 18.

BELOIT, WIS.—The John Robinson Circus pleased two big crowds 18; fine street parade and performance.

WESTON, W. VA.—Sig. Sautelle and Welsh Brothers' Circus 18; fair performance and business.

OKLAHOMA CITY, OKLA.—Ringling Brothers' Circus due Oct. 4.

KEARNEY, NEB.—Ringling Brothers' Circus exhibited here 14 to big business in afternoon and good attendance in evening; performance first-class.

TREMONT, NEB.—Ringling Brothers' exhibited to 24,000 people here 11.

CLEBURNE, TEX.—Barnum and Bailey's Circus Oct. 12.

YANKTON, S. D.—Gentry Brothers' Dog and Pony Show Sept. 20; excellent performances to two good crowds.

JOPLIN, MO.—Ringling Brothers' Circus 26; good performance and crowded to capacity.

PEORIA, ILL.—Gentry Brothers' Famous United Shows is billed for 3, 4.

OWENSBORO, KY.—Sun's Circus Sept. 23; fair crowds.

STAUNTON, VA.—Wallace Circus Sept. 28.

DARLINGTON, S. C.—Ten Nights in a Bar Room Sept. 27; S. R. O.; tent.

CHICKASHA, I. T.—Ringling Brothers' Circus 5.

FORT SCOTT, KAN.—Ringling Brothers' Circus did not arrive in time to give a parade and could not give the first performance until after 4 o'clock, but drew two large houses and gave excellent performances.

LAWRENCE, KAN.—Pawnee Bill's Wild West Sept. 25; good show and good business.

CHAMBERSBURG, PA.—Frank A. Robbins' Circus exhibited here Sept. 25 to fair business.

STERLING, KAN.—Sells and Downs' Circus Sept. 25; good crowd.

SHAWNEE, OKLA.—Pawnee Bill's Wild West Show Sept. 24; large attendance.

TYLER, TEX.—Barnum and Bailey's Circus due 19.

OTTAWA, KAN.—Pawnee Bill's Wild West Show Sept. 23 gave good performances to good business.

CHANUTE, KAN.—Ringling Brothers' Circus Sept. 25 to good crowds.

NEW WESTMINSTER, CAN.—The Photo Shows Sept. 21; excellent performance to full tents.

MATTERS OF FACT.

John Myle is in his fifth successful week with B. C. Whitney's Show Girl company.

Frank A. Ferguson announces in this week's issue that he has completed seven strong vaudeville plays which he thinks will score as heavily as his Ace of Trumps, which Rose Coghlan played successfully for four seasons.

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TELEGRAPHIC NEWS

CHICAGO.

Companies Forming—Favorites Crowded—Many Personalities.

(Special to The Mirror.)

CHICAGO, Oct. 2.

The openings last night were all to the usual Sunday capacity. The Colonial began its season with *Fay Templeton in Forty-five Minutes from Broadway*, which was well received. Texas, at the Great Northern; Marie Cahill, at the Illinois, and Dockstader, at McVicker's, all pleased large audiences.

At the Studebaker, after the ten weeks of Shubert time that started with *The Filibuster* engagement, Madame Schumann-Heink will come to the Michigan Boulevard Theatre Nov. 18. Then there will be various Savage productions until Feb. 10, and on Feb. 12 the engagement of *Lillian Blauvelt* in her new opera will begin. *The College Widow* may return, following *Miss Blauvelt*, or later.

Manager Will J. Davis, who went to New York Wednesday, was back in town Saturday, and it used to take about that long to go one way.

Information received in this city makes it seem more than possible that a very prominent actor will soon join the *Independents*.

Rose McElville, in *Sin Hopkins*, played to capacity all week at the Great Northern. Manager Alberts said it was the biggest engagement financially since Williams and Walker. The house was sold out Friday morning for all remaining performances.

Charles Eugene Banks, poet and dramatist, his latest play being *The American Woman*, in which Amber Lawford starred, has become dramatic critic of the *Morning Examiner*.

Frank Livingston, formerly stage director of the Bush Temple and now manager of a prosperous stock in Detroit, was in town last week.

Bobby Gaylor has revolutionized himself. His hat is off—that is, the high hat he has worn in vaudeville and drama for many years. He is now wearing a cap, but his face is just as fetching, and his cap salary is as high as his old hat. It might be suspected that Bobby is using the old high hat on rent day to receive those touching little mementos (once a month) from his numerous tenants.

Manager Max Weber, of the Columbus, has *David Higgins* at Piney Ridge this week. Her Wedding Day follows, and then the annual crush of *The Smart Set*. In the distance are *A Wife's Secret* and *Happy Hooligan*. Mr. Weber made a flying trip to Louisville last week to visit his two theatres there.

The Mayor of Kankakee company, headed by John Slavin, will include *Mabel Hollins*, *François Maria*, *William Black*, *Edward Paulson*, *Arthur T. Ernest*, *Frederick Edwards*, *Frederick Van Rensselaer*, *W. H. Whita*, *Frank Farrington*, *Charles Homan*, *J. H. Pratt*, *Lulu E. Tabor*, *Isabel Girardot*, *Rowenna Lamme*, *Robert H. Bowers*, and the English pony ballet formerly in *Pif! Paf! Pouf!* The large company is drilling daily in a North Side hall, with Fred Edwards, who used to be here with Henderson, acting director. Mr. Edwards is a brother of the composer, Julian, who will be here for the production at the Chicago Opera House. James Michael is at present in charge of the company.

The nursery at the People's, with swings and cradles and little iron beds, has become a big family theatre success, and Messrs. Ed Rowland, Ed Clifford, and James Wingfield are to be congratulated.

Recent engagements through Benoît's Dramatic Exchange include: *Eleanor B. Hicks*, with the Thanhouser Stock, Milwaukee, Wis.; Mrs. and Mr. Robert Hardaway, *Walter Richter* and *Maddie De Long*, with *Midnight in New York*; *H. H. Moore*, *Stanley Walls*, *Dill McGaughy*, *Andrew Walker*, and *Bert Rawlinson*, with *Saul of Tarsus*; *Jessie Payne*, with *Frank Daniels*; *Dona Julian*, with *The Parades*; *Hy Lemming*, *Maxine Merrill*, *Benjamin Scott*, *Clyde Dawson*, *Arthur Mack*, and others, with *Younger Brothers*; *Low and Chapen*, with *The Gambier*; *D. N. McElville*, *Mildred Eddy*, *Grace Burdette*, *Neff* and *Miller*, with *Master of Paris*; *Viola Bancroft* and *Ralph Mack*, with *Dora Thorne*; *Sanford H. Anderson*, *Harry Lavin*, *Mary Atheling*, *Mark J. Elliston*, *Burgess Sargent*, and *Charles Ellis* and wife, with *One of the Many*; *Will Bath*, *Margaret Kinney*, *George Konasch*, *Harry Hamlin*, and *R. M. Hawes*, with *Her Fatal Sin*; *Laura Sawyer*, *Mabel Yates*, *Daniel Kerr*, and *Grace Ferrand*, with the Avenue Theatre Stock; *Ahrah D. Simms*, *G. Harriet Gibson*, *James A. Donnelly*, and *Virginia Elwood*, with *In Old Arkansas*; *Julia York*, with *Maloney's Wedding*; *John Howe*, with *Bush Temple of Music Stock*; *T. Jefferson Hardy*, with the People's Theatre Stock.

McVicker's was closed Friday night on account of the death of Jacob Litt. The writer became acquainted with Mr. Litt in the early days of his career at Milwaukee and saw his then well-deserved local popularity expand to national proportions.

Daniel Frohman was a guest of Manager Campbell at the La Salle last week and saw *The Yankee Doodle* from a box. Mrs. Frohman was playing an engagement in the city.

Edward B. Haas, the young leading man of the People's Stock, has become an editor, contributing to a newspaper that is run in connection with the theatre.

George Ade, replying to Glen McDougan's query, "When will The Bad Samaritan be in Bird Centre?" is quoted as sending this hot wire, "It will follow Alice and The Eight Princesses."

Emill Ankermiller says George Broadhurst has come on to Chicago to make the book of *The Filibuster* so good that it will stand alone—that is, play just as well without the music.

N. C. Goodwin is at the Virginia Hot Springs preparing for his opening in Wolfville at Philadelphia Oct. 23.

Manager Marvin, of the Marlowe, announces The Little Minister for his house in the near future.

E. H. Samuel, author of the new rush-city reservation-opening comedy-drama which Wingfield, Rowland and Clifford will offer as the first original production under their management at the People's, Oct. 23, has returned from a visit to the Western scene of his play.

George Allison bravely took up the part of Bertie in *The Henrietta* at the Bush Temple last week, and the six-foot leading man, with fine proportions for a hero or Adonis, succeeded in giving us a Bertie that actually could exist in real life, but, of course, without comedy exaggerations. It was an unexpectedly satisfactory departure and seemed entirely acceptable to the crowds at the Bush.

Big audiences enjoyed *Ranch 10* at the People's last week. Edward B. Haas as the twin-brothers showed versatility and strength in each character to such an extent as to win great applause and numerous curtain calls. His ability and thoroughness have given his acting a sincerity that carries conviction, and being tall, good looking, and naturally impetuous, the People's patrons have just gathered him in as an ideal hero.

Walter Fred Jones is convincing, too, in the thankless villain role of Portuguese Joe and George Loring lived up to a good reputation in his excellent Dr. Robina, while Frank Boal got roars of laughter with a modest but exceedingly effective way of doing the Cheyenne Judge. Edna Farlie, Linden's Annie had much to command it. But the excellent group of men in this company are able to carry almost any play to success.

The House of Mystery drew well at the Academy last week, and the mystic palace scene certainly proved a thriller. Virtue triumphs rather less offensively in this than some plays where villainy lets itself loose at working girls. The company is better than the average. Albert Lando's Jim Denton was a well sustained and natural Western miner of the bluff, honest and hearty sort, and Edward Trevor's Robert Allison was excellent. Mr. Trevor being a man of fine appearance and ability. William Dehiman's Hargrave was one of the best polished villains I

have seen here in melodrama, and Kathryn Sheas was pretty, natural and convincing as the poor shop girl. Marie Flynn did the little cripple well and Neil Quinlan in his Swengali make-up was a scorpion hypnotist worthy of note. Eddie Newell's Slippery Dick was a hit with the audience.

Leon Wachner's excellent German stock has made a fine impression this season and the patronage has been gratifying. The play, *Unheimlich*, by the novelist, Selma Erdmann, attracted especial attention, and praise was bestowed virtually on all the members of the company, including Berthold Sprothe as Fedor, Curt Black as Stefan, Hedwig Beringer as Beale Dels, Teodor Burghard as Dr. Dels, Camille Marchbach as Marianne, Freda Shultz as Wilhelma, and Frederick Gros as Baumbach.

Manager Spofford, of *The Rajah of Bhong*, produced this Fall at the Columbus, says E. Lawrence Lee is at work on the production, making numerous alterations.

Manager William Bonath, of the new, enlarged Chicago Heights Theatre, was delighted Sunday night of last week with a packed house—the opening of the season and new structure. The attraction was *The Runaway*, which made a jump down from Milwaukee and back, for Monday, to Madison.

Manager Foster, of *Des Moines*, owner of about all the theatres in that capital, was in town last week on his way East.

Ernest Stout, Roy Wood, and others have organized the National Amusement Association, and will produce and direct plays and supply various things touchin' on and appertainin' thereto.

Glen McDougan said Saturday that a complete revision of *Alice and the Eight Princesses* had been decided on and that *Alice* and all characters pertaining to her would be eliminated. The production will be called *The Eight Princesses*, and the story will be a romance developed without reference to the story of *Alice*. It is expected the new version will be ready this week and that virtually a new extravaganza will be put on for next, the final week of the engagement here. Seven new musical numbers by Victor Herbert will be added, and there will be four new members of the cast. *James Marlowe* as the king, *George Barry*, and *George McKay*, and *Almae Angeles*, *McKay* in a dancer who used to get numerous encores at the La Salle. The Princess drew well last week.

W. L. Roberts' *Parisal* opens at Elgin to-night with *Lawrence Grattan* as *Parisal*, *Richardson Cotton* as *Amfortas*, *Frank Priest* as *Titane*, *Richard Rapp* as *Gregory*, *Louise McCormack* as *Gurnemanz*, *Eva Taylor* as *Kundry*, *Louise Conrad* as *Queen*, and *Alfred Shields*, *Fred Harrington*, *Alice Laube*, *Frank Bernhard*, and *Stuart Holmes* in the company. *Willard Dashiell* plays *Klingsor*, and *Jane Hampton*, *Hercules*.

Under the *Lion's Paw*, the circus drama, pleased good houses at the Marlowe last week, and gave several members of the stock company good opportunity. *Willis Hall*, who somehow finds time to give generally excellent performances as leading man besides being stage director, played *Victor*, *ex-bareback rider*, with exceptional strength and smoothness, and *Maud Nelle* was endowed with unusual good looks and sufficient earnestness. *Sam Hunt's* colored servant was clever, with a number of exceptionally good comedy flashes, and a big success with the audience. *Francis Pierlot's* clown was well done and *Frederick Julian's* *Hawson* unusually creditable.

Lessing's masterpiece, *Nathan der Weise*, will be given by the Wachner German Stock at the first of the German classics matinees about the middle of October.

Camille D'Arcy joined the People's Stock this week.

W. A. Norton, long *Miracle* representative at St. Louis, spent several days in town last week, and for a time there was a joint representation in the Chicago office.

The bills this week: *Grand, Alice and the Eight Princesses*; *Stadebaker, The Filibuster*; *Illinois, Marie Cahill*; *Colonial, Fay Templeton in Forty-five Minutes from Broadway*; *Garrison, Fantana*; *Chicago Opera House, Land of Nod*; *La Salle, Yankee Regent*; *McVicker's Dockstader's Minstrels*; *Great Northern, Texas, Bush Temple, Prince Otto*; *Columbus, House of Mystery*; *People's, The Ensign*; *Marlowe, Du Barry*; *Alhambra, Confessions of a Wife*; *Academy, Young Buffalo*; *Bijou, The Wayward Son*; *Criterion, Across the Pacific*; *Auditorium, Little Johnny Jones*.

WASHINGTON.

The New Belasco Affairs—Numerous New Offerings—Coming Stars.

(Special to The Mirror.)

WASHINGTON, Oct. 2.

J. J. Shubert and Benjamin Roeder were in Washington during the past week completing matters in connection with the change of affairs at the Lafayette Square Opera House. *Ira J. La Motte* remains as manager, a decision that in every quarter is thoroughly well liked. On *Blanche Bates'* opening, Oct. 23, in *Mr. Belasco's* play, *The Girl from the Golden West*, the name of the theatre will be changed to the Belasco. It is assured that before next season 150,000 will have been spent in improvements.

During the week an arrangement has been made for the new programme that will allow the admittance to its columns of nothing but Washington leaders in every line of business. Those lines will be the most select. *Whitman Osgood*, who also has the programme at *Chase's* Theatre, has been granted the privilege of the Belasco. To-night, at this popular house, *Israel Zaret's* play, *The Serio-Comic Governess*, is given a musical setting by a clever company, headed by *Nellie Beaumont* and *Henry V. Donnelly*. They make a substantial scoring with a capacity audience that appreciates all round good work. Clever associates are *Robert Whiting*, *Edward Woma*, *Fred Wayne*, *Les Myers*, *M. I. Zorn*, *Helen Weatherby*, *Lottie Medley*, *Bertha Benson*, *Evelyn Richman*, and *Della La Mae*. *Billy V. Van* follows in *The Errand Boy*.

At the New National Theatre a very large audience greets *Joe Weber* and his talented company on their opening to-night in the burlesque successes, *Higgledy-Piggledy* and *The College Widow*. The burlesques on *The College Widow* was received with emphatic favor, as the play was familiar. *Joe Weber* was conspicuously funny in a surrounding of merrymakers that included *Marie Dressier*, *Charles A. Bigelow*, *Edward J. Connelly*, *Sam Collins*, *Trizie Frigana*, *Marion Garson*, *Ernest Lambert*, *Erminie Earle*, *Kitty Wheaton*, *Edythe Moyer*, and *Ivy Barbour*. *William H. Crane* presents, next Monday, his new comedy, *An American Lord*.

Henry Grossitt presents a poetic melodrama of stirring interest in *The Dragon Fly*, this week's offering at the Columbia Theatre, in which *Minnie Seligman* and *William Bramwell* successfully appear as joint stars. A large audience is pleased with the play, which is from the pens of *John Luther Long* and *Edward Childs Carpenter*. The play is given with fine scenic display and the big company is headed by *Sidney Herbert*, *Hallett Thompson*, *H. Ogden Crane*, *Escamilio Fernandez*, and *Ruth Gould*, who are strong in principal roles. Next week *Fritz Schell* in her new opera, *Mile Modiste*.

The Queen of the Highbinders, a favorite melodrama, at the Academy of Music has its full quota of admirers to-night. It is strongly presented by a company of merit. *Barney Gilmore* in *The Rocky Road to Dublin* follows.

The commencement week of *The Truth Tellers*, *Martin Morton's* charming play, so admirably staged by *Fred G. Berger*, was successful from every point of view. The opening performances were witnessed by *Daniel Frohman*, *Alice Kaiser*, *Walter Clarke Bellows*, and *Annie Irish*. Thursday night *J. J. Schubert* and *Benjamin Roeder* had a line on the offering.

The Empire Theatre, which has been closed for a year, after alterations and improvements are made will be reopened by Managers *Stair*, *Kernan* and *Rife*, and the season's bookings of popular priced attractions that were scheduled for the Lafayette Square will fill their time at this house which will be rechristened the Majestic.

The House of Mystery drew well at the Academy last week, and the mystic palace scene certainly proved a thriller. Virtue triumphs rather less offensively in this than some plays where villainy lets itself loose at working girls. The company is better than the average. *Albert Lando's* *Jim Denton* was a well sustained and natural Western miner of the bluff, honest and hearty sort, and *Edward Trevor's* *Robert Allison* was excellent. *Mr. Trevor* being a man of fine appearance and ability. *William Dehiman's* *Hargrave* was one of the best polished villains I

have seen here in melodrama, and *Kathryn Sheas* was pretty, natural and convincing as the poor shop girl. *Marie Flynn* did the little cripple well and *Neil Quinlan* in his Swengali make-up was a scorpion hypnotist worthy of note. *Eddie Newell's* *Slippery Dick* was a hit with the audience.

Leon Wachner's excellent German stock has made a fine impression this season and the patronage has been gratifying. The play, *Unheimlich*, by the novelist, *Selma Erdmann*, and one act from *Carmen*, *Faust*, *Lucia, Martha*, and *La Sonnambula*.

Mary Marbie, one of the brightest of singing comedienne, scored a big success in the name part of *Nancy Brown* at the Lafayette Square during the past week. Next season a new musical comedy is promised that will place her where she belongs, among the leaders. *JOHN T. WARDE*.

BOSTON.

Raffles Visits the Hub—The Mayor of Tokio—Thomas Jefferson's Success—Notes.

(Special to The Mirror.)

BOSTON, Oct. 2, 1905.

Kyrie Bellows' coming to Boston in *Raffles* is the most interesting feature in local theatricals to-night, largely due to the fact that this is the third season of the play in this country, and yet he has had no chance to visit Boston with it, despite the fact that he is always a pronounced favorite. There was a large audience and real enthusiasm. *E. M. Holland* and *Clara Blandick* sharing in the honors with the star.

Richard Carle brought *The Mayor of Tokio* to Boston to-night straight from Philadelphia and opened to a big business at the Colonial. He has given himself a character that is capital in its comedy conceit, and there is every indication that his individual success will be as great as that which he made here last season in *The Tenderfoot*. *Fred Frear*, who has been with *The Geeser of Geck*, had a good character, and the other principals, although several of them were new to Boston, were well liked.

The Virginian opened a single week at the Majestic this evening and *Dustin Farnum* and the others in the company might well be satisfied with the enthusiasm. Since the piece had its original production at this house it has been strengthened dramatically and now takes a rank among the most effective of the plays given at the Majestic in a long time. The engagement is limited to a single week, as *As You Sow* is to be brought here for a long run.

Howell Hanau has the best opportunity for effective work that he has had at the Empire in a long time, as he gives *Charles Hawtrey's* old character in *A Message from Mars*, which has never been seen here with any other player. The production is especially effective, as they have been preparing for it ever since the opening of the present season. *Mary Hall* and the other leaders of the stock company appeared to good advantage.

public library to be erected on that site "some day, some day."

The Grand has another ideal fair week offering in Fantasma. Time was when it was either J. K. Bennett, or the Hanlon, or The County Fair, or some similar offering during the week at the city's oldest playhouse. That was during the days of George MacManus, a real theatre manager, who is still with us. Long may he wave.

At Haylin's The King of the Opium Ring is holding forth. The play aims to reveal Chinese character as it is, but the pictures have been painted in the sandlot imagination that held San Francisco some years ago and that is rapidly making place for a more rational and less repulsive stage study of the Oriental, who know, among other things, the difference between their own Chinese Great Wall and the American tariff barrier.

The Imperial presents Happy Hooligan's Trip Around the World, and is another of the well-chosen fair week shows. The house was not large enough yesterday for two audiences, and Manager Russell cannot prevail upon the Building Commissioner to grant him a permit for increase of interior space at once. All of which demonstrates the extent and the limitations of the Building Commissioner's radius of action in the premises.

On Saturday night Melbourne MacDowell and his company closed their season of fourteen consecutive weeks in St. Louis, ten of which were at the Suburban, MacDowell himself appearing in all the bills but one, Damon and Pythias, which was a benefit affair. Charlotte Dean is leading lady for the road season, and Manager Charles Preston Elliott deems himself fortunate in having secured her services. The company numbers some twenty-eight persons, and George Berry, stage-manager, got hold of a carload of Glimonda scenery stored in Chicago and will use it in the Canada engagements, which begin to-day at Chatham and end three weeks hence in St. Catherine's, after which the company again appears in God's country at Newark, N. J. MacDowell is far ahead of the game and looks forward to the most prosperous time in many a year.

Herren Heimann and Webb started in Sunday night with their German play cycle at the Odeon. The house will be dark the major portion of each week until further notice. The German company numbers thirty players, and if for quality their English-speaking counterparts could suddenly be conjured up we should revel here this winter in a series of performances that would distinctly be worth while. Ludwig Fuida's fairy comedy, Der Talsmann, was the opening bill and finely put on, finely reperceived, let me say, for with the Heimann-Webber's *die Rege ist die Sacke*. Next Wednesday the offering is Ibsen's *Die Stuettener Gesellschaft* (The Pillars of Society), with many a pill for the students of modern society.

Bills next week are: Olympic, Home Folks, with our own Edwin Arden, who, I hear, has lost the self-sufficiency of his Julia Arthur days; Century, The Sho-Gun; Garrick, Grace Van Studdford; Grand, Kolb and Dill in I. O. U.; Imperial, A Wife's Secret; Haylin's, The House of Mystery. At the Garrick in immediate prospect are: The Girl and the Bandit, Babes in the Wood, Mrs. Fiske in Leah Kleschna. Burton Holmes is veering toward successive Thursday nights at the Odeon with his "travelogues."

Lillian Loraine, one of the show girls of The Royal Chef company, was married here last week to A. E. Owen, a Milwaukee business man with interests in Western ranch lands, whether he will bear his pretty bride when her two weeks' notice with the Shuberts shall be in effect. This eventuates next week in Evansville, Ind. All kinds of other girls' pictures had to do duty in the newspapers for the bride, but she told me she didn't mind, as everything was Owen to her. I seldom see such a cheerful spirit on the brink of matrimony in the show business.

Our own Henry M. Blossom's latest, A Fair Exchange, having been voted a success in Philadelphia, we are soon to have it at the Century. Ida Stanhope, a St. Louis girl, with The Prince of Pilsen, was promoted during her stay here, becoming "the Widow," after a successful sojourn in the part of "the St. Louis Girl." She played here formerly with unvarying good fortune in the Imperial stock company and graduated into Savage ranks with distinction.

Elizabeth Woodson, for several seasons in stock in San Francisco, has just captured one of the most invertebrate bachelors of the Golden Gate, Dent Robert, who took several degrees in newspaperland in St. Louis, his home town, and a few years ago went to "Frisco to manage the Examiner. The bride comes from a distinguished family in Memphis, Tenn., her father being identified with the leading business interests of the Mississippi Valley.

RICHARD SPAMER.

PHILADELPHIA.

In Tammany Hall—Last Week of Babes in the Wood—Business Good—Notes.

(Special to The Mirror.)

PHILADELPHIA, Oct. 2.

The attractions remain unchanged at our high-priced theatres, except at the Chestnut Street, where Joseph Cawthorne made his Philadelphia debut this evening as a star in his new musical farce, *In Tammany Hall*, supported by a large company. Stella Mayhew, Ada Lewis, Julius M. Tannen, Mark Hart, and Twin City Quartette are the marked features. Cawthorne made a splendid impression, and *In Tammany Hall* is a genuine success. George M. Cohen, in Little Johnny Jones, follows Oct. 16, two weeks.

Babes in the Wood, at the new Lyric Theatre, is in its third and final week. It is one of the prettiest spectacles every presented here. The Toy Soldier and Marco Twins make special hits. Business has been very large since the opening night. The Earl and the Girl follows Oct. 9 for one week, then Mrs. Fiske, her first appearance in many years, appears Oct. 16 for a two weeks' engagement in Leah Kleschna.

The County Chairman is in its second and last week at the Chestnut Street Opera House, meeting with large patronage. Macklyn Arbuckle, W. P. Sweatman, Grace Fisher, and Edwin Chapman deserve special mention. Woodward, with Harry Bulger, comes Oct. 9. Joe Weber's All-Star company 23. Rogers Brothers in Ireland Nov. 6.

A Fair Exchange, a new American comedy, with Thomas W. Ross in the star role, is meeting with favor at the Garrick Theatre, this being its second and last week. While built on different lines from Checkers, the many admirers of Thomas W. Ross will be well pleased with his last effort, which is destined to be a money maker. The Wizard of Oz Oct. 9.

Next Monday night, Oct. 9, the season will be in full blast, and opens the Broad Street Theatre with Viola Allen in *The Toast of the Town*, and the Walnut Street Theatre with Schumann-Heink in *Love's Lottery*.

The Grand Opera House is repeating its great success of last season. With a capacity of 3,400, which includes a large subscription list of patrons reserving weekly the same seats for every change of attractions, this house is now the envy of theatrical managers, and George A. Wegeforth, the present lessee, for his liberality and many charitable acts, is fully worthy the bright prospects of the future. Elsie Fay, in The Belle of Avenue A, last week, played night to capacity. To-night, The Black Crook, a brilliant spectacle with a good cast, and The Three English Rosebuds, Five Donzettas, and C. W. Williams in special vaudeville features, attracted the usual patronage, and was favorably received. Nancy Brown, with Mary Marble in the title role, follows Oct. 9.

Grace George is booked to appear at the Chestnut Street Theatre Oct. 20 in the latest dramatization of *The Marriage of William Ashe*.

Billy B. Van in *The Grand Boy* is a good card this week at the Park Theatre. It is full of fun, good music and pretty girls and an entertainment to please the masses. Simple Simon Simple, that received its premiere at this house in the Spring, returns Oct. 9 for a two weeks' stay.

At the Girard Avenue Theatre a big scenic production, *The Shadow Behind the Throne*, with Leander De Cordova and Edith Blanche in the leading roles, opened to-night and received a generous welcome. The story deals with love in China, in four acts, handsomely staged and

well portrayed. Audience well pleased, with good prospects for the week. Lottie Williams in *Tom Boy Girl* Oct. 9. More to be Filled than Scorned, 10.

Custer's Last Fight, the latest Hal Reid melodrama, is at the National Theatre this week. The star, Montgomery Irving, presents a true heroic character surrounded by many character studies, true to life. It is a play for popular priced houses and is making good. N. H. Wood in *Lost in a Big City* Oct. 9. *Danger of a Working Girl* 10.

Fighting Fata, with Anne Blanche in a dual role, is at the People's Theatre this week, presenting an exciting race track play, full of astonishing effects and realistic scenes that attract public curiosity. She Dared Do Right follows Oct. 9.

Hart's Kensington Theatre is devoted this week to vaudeville, Hopkins's Transvaalians the programme to good opening. Nettle, the News Girl Oct. 9.

Wedded and Parted, a thriller that always attracts money and attention, is in the week's offering at Blaney's Arch Street Theatre. It is well staged and has a competent cast. After Midnight Oct. 9.

The Forepaugh Theatre Stock company inaugurate this week the new price, twenty-five cents for the entire orchestra, at the daily matinee. The Face in the Moonlight is the week's attraction, with the usual creditable stage mounting and an elaborate cast so popular with the large clientele. The Cowboy and the Lady Oct. 9.

Darcy and Speck's Stock company at the Standard Theatre is giving a splendid representation of Cumberland '61 with its many striking scene surroundings, and promises good returns for the week. The Worst Woman in London Oct. 9.

Dumont's Minstrels at the Eleventh Street Opera House present a change of bill. The Atlantic City Cake Walkers, with Hughey Dougherty as the floor manager, is an amusing act in which the large organization assist. This cosy house can truly be termed a mint, and is coining money.

The new home of the Elks, at the corner of Juniper and Arch streets, with its pretty roof garden is rapidly approaching completion, up to date in every particular and an ornament to the Quaker City.

The Philadelphia Orchestra, Frits Scheel, conductor, announces eighteen public rehearsals on Friday afternoons, and eighteen concerts at the Academy of Music for the coming season, commencing Oct. 27 and terminating March 10.

8. FRANCKSON.

PITTSBURGH.

The Girl of the Golden West Produced—Checkers at the Alvin—Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 2.

The event of the week will be the premiere production of *The Girl of the Golden West* at the Metropole to-morrow night, with Blanche Bates and her company. David Belasco, together with the entire company, arrived in the city on last Wednesday evening, and rehearsals were begun on the next day, and have been held every day since, the final one being held to-night in full form. The engagement is for two weeks, and the advance sale of seats is very large. Tunis F. Dean, so well known here and elsewhere, will go in advance of Miss Bates until the company arrives in New York city, when he will manage the tour of Mrs. Leslie Carter.

Out at the Empire to-night an audience which filled the house greeted Bob Fitzsimmons in his play, *A Flight for Love*, which was well received, hearts of Gold next week.

Checkers opened at the Alvin to-night before the usual large attendance, and is acted by nearly the same company as last year. Hans Robert has the leading role, succeeding Thomas Ross. The mounting is adequate. Mabel McKinley in The Parson's Wife follows next week.

At the Bijou Howard Hall and large audiences to-day. Mr. Hall is one of the favorites at this house, and his new play seemed to please. Next week, *The Rays in Down the Pike*.

The Rants-Santley company is at the Gaysety, where the usual large business was done to-day. The Blue Ribbon Girls follows.

The Academy has *The Cherry Blossoms*, and the customary crowded house was in evidence to-night.

Humpty Dumpty began a two weeks' run at the Nixon to-night, and will be followed by Robert Edison in *Strongheart*.

The Grand opened to-day with an excellent vaudeville bill, and judging from the large attendance the people seemed eager for this sort of entertainment, which was so very popular here last season.

Creators and his band will stay another week at the Exposition, where he is a strong attraction.

Luna Park closed its season last Saturday night with many thousands of people within it. Last week's business was enormous and the largest of the season.

Richard Carroll was in the city all of last week overhauling Charley Grapewin's new play, *It's Up to You, John Henry*. On last Thursday night Mr. Carroll and Charley Grapewin were initiated into the local order of the Flying Squadron.

Manager R. M. Gulick is expected home at the end of this week from his trip to the seashore, where he has been convalescing from his long illness, and his many friends will be glad to see him around his playhouses again.

ALBERT S. L. HEWES.

BALTIMORE.

Music Prevalent—The Truth Tellers Heard—Blanche Bates Coming.

(Special to The Mirror.)

BALTIMORE, Oct. 2.

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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

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(Mr. L. Colburn, Representative.)

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HARRISON GREY FISKE,
EDITOR.

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FUND NEEDS.

AN announcement was made by the President of the Actors' Fund of America, DANIEL FROHMAN, last week, confirmatory of statements before made, to the effect that the fund sorely needs support. "The Actors' Fund is in great need of money," said he, "for our expenditures in the last two or three years have been greater than the receipts. This means that we have had to cut into the principal in the treasury, and unless we get more contributions it will be only a short time until the principal is wiped out."

This is indeed a serious outlook, and every member of the theatrical profession that has not contributed to the Fund should at once make some contribution, even though it should fall below the membership fee of two dollars; while those who have steadily contributed to this charity should, if possible, increase their favors. To see the Actors' Fund of America decline and finally go out of existence would reflect not only upon those who have assumed its management, but also—and more seriously—upon the profession of the theatre of this country.

For a score of years or longer the Fund has been a model among professional charities. It has helped the countless ill and unfortunate of the profession all over the continent, maintained many in hospitals and other institutions that would otherwise have suffered neglect and become public charges, and buried hundreds whom death found without friends or money. Is such a noble work to fail for want of the support that the profession of the theatre can easily afford to give?

It is said that the officers of the Fund purpose this season to send out agents to work among the profession here and there in an effort to secure memberships and contributions that will assist the other means employed in support of the Fund, as well as to work up benefits projected in various places. The annual expenses of the Fund now—and in the nature of things they should increase—are above \$40,000 a year, including the cost of running the Actors' Home on Staten Island, which involves about \$12,000 a year. It is beginning to dawn on many minds that this Home, an admirable institution, should have been de-

layed until a separate fund for its maintenance could have been secured; but as the matter stands, the Home of course must be maintained, along with the other projects of the Fund, if it is possible to awaken the profession to the necessities of the case. Yet if members of the profession are to continue lukewarm or negligent as to their duty in the matter of supporting the Fund it is but a question of time when the Home and all other aids of the Fund will have to be abandoned. President FROHMAN himself is plain in his statement of the conditions.

About two years ago the officers of the Fund and those in charge of its administration devised a system by which they sought to secure annual contributions, in amounts varying with the standing and ability of actors to contribute, and it was said that many pledges were made by those approached, by which various sums should be paid annually to the Fund. It now appears that a number of men and women, prominent in the profession, that pledged certain sums, have ceased paying such sums, and this failure has added to the embarrassment of the Fund in present circumstances.

An emergency in Fund affairs that should enlist the quick and practical interest of every member of the profession has arisen. To put the matter plainly, if the profession does not respond liberally and systematically to present needs, the Actors' Fund of America will be unable to continue its work. This would mean that those who depend upon Fund charity would be cast adrift, and that all assisting means now employed must be abandoned; and it would reflect upon the profession as a guild that had long maintained a noble institution only at last carelessly to let it die.

AN UNWISE PREACHER.

THE Mirror can neither find room for all the good things said of the theatre by intelligent clergymen who know their subject nor spend time in controverting the insane statements of rabid preachers who seem to be angry with mankind for manifesting the love for the drama implanted by Nature. Of course a preacher who would castigate men and women for obeying natural impulses that make for health and happiness might be affronted by the statement that in so doing he is flying in the face of the philosophy of Christianity itself, but that is just what such a preacher does.

When a clergyman gets up in his pulpit and makes statements like some given out by a Baptist preacher in Paterson, N. J., last week it would seem that he is unfit for his work. Charity would prescribe for him an examination from which medical and mental experts might easily determine whether he should still be permitted to "preach" or be isolated where the aberrant and afflicted are treated skilfully—and sometimes successfully—by the alienist.

This preacher declared that no theatre can live in Paterson "except in connection with the saloon"; that "the profession of the actor is, by common consent, a degraded profession"; that "the principle of murder takes possession of the heart of every villain on the stage, and the very devils of all crimes come to exert their utmost power over vast audiences through the eyes and persons of those who simulate the passions of our evil nature." Where is there one among the mentally normal that can doubt that this line of thought is generated in a mind far from sound? A man who would make such statements as these would lead a fanaticism that might seek to do away with the theatre and its people by the good old methods of the church directed against the "ungodly" in ages past—the torch and the sword.

QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

THEATREGOER, New York; A SUBSCRIBER, Cleveland; M. M. Canton; T. M. F. Brooklyn; M. G. Philadelphia; A. Hansen, Wilkes-Barre; CONSTANT READER, New York; J. O. R. Chicago, and others: If you will read the paragraph at the head of this column you will understand why your queries remain unanswered.

D. P. M., Montgomery, Ala.: 1. Barnum's Theatre and Museum in New York was burned in 1868. 2. London Assurance was produced at Covent Garden in 1841. 3. The Panopticon was the name first given the Alhambra Theatre, London, when it was opened in 1854.

N. D., St. Joseph, Mo.: 1. There were sixty-two lives lost when the opera house in Nice, Italy, burned in 1881. 2. Mile. Mara, the famous French comedienne, died in 1847. 3. Edmund Kean's last appearance on the stage was at Covent Garden in 1833.

G. B., Waukesha, Wis.: 1. Secret Service, or McParian the Detective, was produced at the Walnut St. Theatre, Philadelphia, Aug. 4, 1877. 2. Bret Harte and Mark Twain wrote "Ah Sin" for Charles T. Farson. It was produced at the National Theatre, Washington, May 7, 1877.

G. R., Akron, O.: 1. The scenes were invented by De Lourburgh and Hart, used in 1877. 2. The Grand Opera House, Paris, was opened in 1875. 3. Georgia, Drew and Maurice Barrymore were married in Philadelphia, December 21, 1878.

PERSONAL



Photo by Surcouf, New York.

HAINES.—Robert T. Haines has been engaged by David Belasco, and will be featured as Prince Kara in The Darling of the Gods, which part Mr. Haines originated. The season of this play will open on Oct. 23.

RITCHIE.—Adele Ritchie has purchased a house in West Seventy-first Street, near Riverside Drive, and will hereafter make her city home there, giving up her present quarters in Central Park South. Miss Ritchie will move on Friday, on which day she will also close her country place, The Farm, in Harrison, New York.

NIELSEN.—Alice Nielsen will sail from England on the Cedric, on Oct. 13, and will begin her tour at Washington, on Nov. 1. Miss Nielsen will be supported by a company of European singers, and will have a complete symphony orchestra.

ADLER.—Jacob Adler announces that he has settled his quarrel with the Hebrew Actors' Protective Union and is preparing to reopen the Grand Street Theatre.

CAINE.—A distinguished gathering greeted Hall Caine at the Union Club, the evening of Sept. 29. The host, Joseph H. Sears, president of the firm of D. Appleton and Co., officiated as toastmaster and introduced the guest of honor. Mr. Caine paid a high tribute to President Roosevelt, placing him higher than any of the crowned heads of Europe. He also said that he would not give up being a novelist to become either a millionaire or President. Among those present were Alfred Jarecki, Lloyd Osbourne, Jesse Lynch Williams, John Kendrick Bangs, John H. Finley, J. Walter Thompson, George W. Perkins, William H. Porter, H. P. Davidson, Colonel Daniel Appleton, Charles Dana Gibson, Finley Peter Dunne, James Barnes, William W. Appleton and Arthur Spurgeon.

WARD.—Mrs. Frederick Ward will deliver a series of Shakespearean lectures this season, beginning her tour at Albany and going to the Pacific coast.

O'CONNOR.—On Thursday afternoon of this week Mary Van Buren will tender a reception in one of the private parlors of the Waldorf-Astoria to Mrs. T. P. O'Connor, who is at present her guest in this city.

NETHERSOLE.—About the middle of this month Olga Nethersole will sail for America, and will produce here W. L. Courtney's adaptation of Hervieu's drama Le Dedale.

KNOTT.—Roselle Knott collapsed on the stage of the Winnipeg Theatre, Winnipeg, Man., last Friday and was carried unconscious to her dressing-room. She was taken ill several days before to Duluth. Anna Day, her understudy, continued the play.

JEROME.—Jerome K. Jerome sailed last Saturday on the St. Louis, from Southampton, and will appear in a humorous recital at the Empire Theatre, on Oct. 17.

WILLARD.—The Bright Side, E. S. Willard's success of last season, will have a prominent place in that actor's repertoire again this season, which will also include The Fool's Revenge, a new triple bill, and possibly a new play by a well-known author, which is now under consideration.

BLAIR.—Eugenia Blair closed her season at Greenville, S. C., on Sept. 23, and the company has returned to New York City.

METCALFE.—Oct. 19 is the newest date set for the hearing in the case of James S. Metcalfe against the Theatrical Managers' Association.

ROBERTSON.—Forbes Robertson's new play, The Conquerors, which opened in London on Sept. 23, is by the Duchess of Sutherland, writing under the pseudonym of R. E. Fyffe. The play was unanimously condemned by the critics.

BINGHAM.—Amelia Bingham's eighth essay as an actress-manager will be called Ireland: 1798, and will be produced out of town on Oct. 16. The cast will be headed by Lloyd Bingham. The new production will open in a Shubert house.

FITCH.—Clyde Fitch has been notified by Sir Charles Wyndham that a copyright performance of The Toast of the Town has been given in London.

COLLIER.—William Collier has established himself as a favorite in London. Although London critics generally consider On the Quiet, produced at the Comedy Theatre on Wednesday, a poor play, they unanimously praise Mr. Collier's clever acting.

PLAYS COPYRIGHTED.

Believed of the Office of the Librarian of Congress, at Washington, D. C., Sept. 21 to 28, 1905.

HOW LUCY GOT EYES. By Samuel Morse.

A MILITARY ROMANCE. By Arthur Beauvais.

POSEY FROM POSEYVILLE. By Lillian Maule.

SETH GREENBACK; a drama in four acts. By T. S. Denison.

SPANISH GYPSY. By Marguerite Wilson-Merton.

AMONG THE DRAMATISTS.

Clyde Fitch has been commissioned to write a new play for Maxine Elliott, the manuscript to be delivered on June 1, 1907. Miss Elliott will continue in Her Great Match for two seasons, and will appear in London a year from next April.

It is announced that Paul West has been engaged to write a new play for Edna May, to be produced next season.

MAKE BELIEVE. Mary is the title of the newest play from the pens of Ida C. and May M. Ward. The leading role is that of a fanciful, imaginative girl, who lives in a make-believe world of her own conceiving rather than in the prosaic, sordid one circumstances compel her to. Her Man of Affairs is another new comedy by the same authors.

Harry McRae Webster's new play, Lieut. Dick, U. S. A., will be produced early this season, opening on or about November 1. Frank E. Henderson has signed the contract whereby he controls the exclusive rights and is preparing for an elaborate production. Robert Conners will be starred in the title-role.

Ivan Caryll is collaborating in a new comic opera with Major Frank Marshall, the elder brother of Captain Robert Marshall.

LETTERS TO THE EDITOR.

The First Sunday Dramatic Performance.

NEW YORK, Sept. 27.

To the Editor of The Dramatic Mirror:

Sir.—How is it that a dramatic company is permitted to give a performance in the city of New York, where there is an existing law preventing any one from giving a public representation in costume, etc., or a song and dance? Yet such a performance was given at Adler's Grand Theatre in this city, on Sunday, afternoon and night, Sept. 17, and was called a "sacred concert." When Leah Lesso was performing at the Lyceum at the Windsor Theatre a few weeks ago she announced that play to be given on Sunday, but was not permitted to give it. Certainly some one must have had his palm well greased to have granted such a favor. Uncle Tom's Cabin, with the characters, costumes, wigs, etc., just as they appeared all the week previous, with Gusie Hart as Topsy, who did her song and dance, etc., was the first regular dramatic performance given in English in a theatre in New York on a Sunday evening, and should be done to prevent its continuance, for if it is permitted on the East Side there is no reason why it may not be done at a Broadway theatre. In the principal Western cities and small towns dramatic performances are permissible. The giving of such performances is a great burden on the actor. After having traveled all the week, giving six nights and a Saturday matinee performance, it very often occurs that the manager makes a long round to reach a city where a Sunday afternoon and night performance can be given. Frequently the actor has to travel all night, taking the train just after the performance, and reaching the city in time to get breakfast and perform. Now in addition to all this hardship he or she gets no more money. Actors need a day of rest as well as other human beings, and in a great many cases, notwithstanding a large business is done both afternoon and night, the receipts come from the night business, as the attendance is much larger than any night during the week. I confess that a manager would get just as much money if Sunday performances were not given, and they would be contented with the income of the secular week. The Actors' Society did take some action a short time ago against these Sunday shows, but it amounted to nothing.

COLONEL T. ALLSTON BROWN.

No Earthly Difference.

WESSELMAN, N. J., Sept. 26.

To the Editor of The Dramatic Mirror:

Sir.—I have had this morning the unusual experience of reading in THE MIRROR an article on the terms of which I could not heartily agree. In fact it is the first editorial I have ever seen in THE MIRROR which was not emphatic in its good sense and grasp of the situation discussed. What earthly difference can it make to anybody what George Bernard Shaw's opinion of New York city or of America is? We all admit, I think, that Mr. Shaw is a man giving us some exceedingly entertaining plays lately. But is not Mr. Shaw himself getting to be something of a bore? Surely there have been entertaining playwrights before Shaw? There are further ante Agamemnon multi-armed Shirshimedes argonauts. And doubtless there will be more entertaining plays after Shaw has ceased to write. As to whether a public librarian should operate his trust along principles virginianus or not, there surely has never been any manner of doubt. The very classicism shows that! We older men and women enjoy gibus at the conventions of society, which conventions we nevertheless observe, because they are the specifications of the tribe which society makes with them. We are going back to the days of the shepherd kings! But younger persons might misunderstand those same gibus, and consider an inconvenience causa. With constant respect and regard, yours faithfully,

ATLANTON MORGAN.

CURRENT AMUSEMENTS.

Week ending October 7.

ACADEMY OF MUSIC.—Way Down East—9th week—62 to 66 times.

ALHAMBRA.—Vanderbil.

AMERICAN.—She Dared Do Right.

RELASCO.—Mrs. Leslie Carter in Adrea—3d week—13 to 17 times.

RIQUO.—David Warfield in The Music Master—156 times, plus 5th week—31 to 37 times.

BROADWAY.—The Pearl and the Pumpkin—7th week—34 to 56 times.

CIRCLE.—New York Stars.

COLON

THE USHER



Brander Matthews has a paper in the October *Bookman* advocating "A Museum-Gallery for the Drama." Mr. Matthews always writes interestingly on dramatic subjects, from a basis of wide knowledge, and his present idea is worthy of attention.

Mr. Matthews proceeds on the theory that the study of the drama is much more difficult than the study of any other department of literature, because it embodies the other arts—music and dancing, painting and sculpture, with architecture; and thus the mere reading of a play is unsatisfying without the means at hand to appreciate all its artistic relatives.

"We cannot rightly estimate the dramas of Sophocles, of Shakespeare and of Molière," says Mr. Matthews, "unless we inform ourselves fully as to all the conditions they accepted freely, and in accordance with which they wrought out their masterpieces. In so far as the drama is within the limits of literature, it can be studied in a library; but in so far as it is outside the limits of literature, it needs for its proper understanding a gallery and a museum containing the graphic material which will help the student to reconstruct for himself the conditions under which the masterpieces of the great dramatists were originally performed—the conditions in conformity with which they were composed."

Mr. Matthews holds that to enable the student to realize and to visualize the many differences between the open-air amphitheatre of the Greeks, the half-roofed playhouse of the Elizabethans, and the artfully lighted hall for which Corneille and Racine devised their stately tragedies, the museum ought to contain not merely architectural plans of these several theatres, not merely views of their external appearance, but also actual models carefully constructed from the plans and views. These models might be of simple stuffs, and in miniature, but they should all agree in scale, "so as to make visible at first glance the enormous size of the theatre of Dionysus, and the petty proportions of the Globe Theatre." Moreover, he would add to such a collection a library of all the traditions of the drama that could be collected, to assist the main idea.

Although such a museum as this does not now exist, Mr. Matthews calls attention to the beginning made on these lines by the special collection shown in Paris, in 1878; and he discusses learnedly the possibilities to be achieved in such an establishment. "Such a museum-gallery," says he, "would be immediately useful, however incomplete it might be at first; and its utility would increase with the years. It ought to be established in New York—the city of all the world that affords the richest material for the study of the acted drama." Mr. Matthews thinks that once established, it would be sure to receive a succession of gifts of every sort, and he thinks that as the members of the dramatic profession are noted for their generosity, "perhaps one of them will be moved to seize this opportunity to honor their calling."

As for this conclusion, it would honor any actor to take the initiative, no doubt; but the actors now well perform their duties to the public, and it would better become some wealthy student of the stage to move in this project, and emphasize, as well as assist, public appreciation of the theatre.

The Association of Theatre Managers of Greater New York met on Friday, and seriously discussed the abolition of orchestras in the larger dramatic houses of this city controlled by them.

This action may be held to be very significant, at the beginning of the season. For one thing, it suggests that the very large number of failures of new plays in New York thus far has inspired some drastic measure for economy.

"I am inclined to think orchestras in all of the large theatres which present dramas and 'straight' comedies are doomed to go," one manager is reported to have said, "first, because we have found that music between the acts is not necessary; and secondly—and all-important—it will save thousands of dollars each season to every house."

There can be no doubt of the economical wisdom of the measure; and there are thousands of theatre patrons who will agree that no music whatever is far better than the sort of music too commonly furnished in the playhouses.

It is not unlikely, moreover, that on the question as to a band or no band in the theatre a vast majority of the better class of playgoers would vote to abolish the musicians. Theatregoing in this metropolis of late years—particularly as to the better houses—has

taken on more of the social aspect that distinguishes it in the capitals abroad than formerly, when the music programme was respected and commonly listened to with some show of appreciation, where it was worthy. Social life here has so broadened that often theatregoing is but an incident of it, and many persons would rather discuss social matters or other extrinsic topics—when they do not care to discuss the particular amusement in hand—than listen to hackneyed programmes the numbers of which, if they are not already tired of them, they would prefer to hear elsewhere in better musical circumstances.

Although the proposal to abolish the "orchestras" in theatres here undoubtedly has an immediate basis of economy, it may be that the better public would applaud, rather than resent it.

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

Mrs. Forbes Curtis was hostess at the tea-party of Sept. 28. Among those present were Mrs. Madge MacIntyre, Mrs. Waldo, Mrs. Hudson Liston, Pearl C. Seward, Esther A. Ralph, S. L. Uraan, of The Prodigal Son company, Granville Sturgis, Catherine C. Lawrence, Rev. F. J. Clay Moran, Isabelle Leigh, Annette L. Place, Miss Spamer, of the Baltimore Chapter; John H. Costello, Mrs. Wyatt Owen, of the Philadelphia Chapter; Mrs. H. Aldrich, Edith Totten, Charles T. Catlin, Mrs. Harry Leighton, Mary C. Horn, Irene Ackerman, Regina Well, and Mrs. Maggie Breyer.

Mrs. Edith Hubbard will be hostess at the tea-party on Oct. 8.

The opening reception of the season by the Brooklyn Chapter was held at the Bijou Lodge Rooms, Smith Street, Brooklyn, on Friday afternoon, Sept. 29. An interesting programme of music and recitation was presented to an audience of about eighty and many guests, including visitors from other Chapters. Among those who entertained were Edith Yeager, John H. Costello, Helen Chalmers, of the Spooner Stock company, The Sweeney Sisters, in "Song and Dance," Jessie MacAlister Wilson, of the Spooner Stock company in two charming ballads, accompanied on the piano by Roy Newton Hair. Addressably advocating the objects of the Alliance and pointing out the wonderful success already achieved were given by the Rev. Mr. Rogers, of the Church of the Good Shepherd, and the Rev. Dr. Lacey, of the Church of the Redeemer. To both of these clergymen both the Brooklyn Chapter and the Alliance at large are gratefully indebted for faithful and efficient service as chaplains and for a loyalty in public speech that attests their sincere devotion to the noble aims for which the organization stands. Charles T. Catlin, President of the New York Chapter, brought the congratulations of his Chapter upon the auspicious opening of the Brooklyn season, told of his recent experiences in speaking for the Alliance at Santa Cruz Lodge in the Catskills and at the recent Quaker Hill Conference at Pawling, N. Y., showing that on both occasions he met with unmistakable evidence of an earnest and increasing interest in the Alliance on the part of the general public. A social hour followed, at which the guests were entertained with music and refreshments. Several attractive entertainments, which will be duly announced, are in preparation by a committee of the ladies of the Chapter.

The Providence Chapter held a reception last week at the parlors of the Windmills in that city on the evening previously announced. The guests of honor were the members of the Imperial Stock company. The hostesses were Mrs. F. Vernon Wilson, Secretary of the Chapter, Mrs. F. C. Howe, and Miss McKenzie, Mrs. M. A. Price and Katherine K. Du Barry very efficiently assisting. During the evening a message of good wishes was received from Al. Roberts expressing his regret that owing to illness he could not be present; also one from William Courtleigh regretting that important business would prevent him from attending. The musical selections in the programme, vocal and instrumental, were charmingly rendered by Miss Ambach and Miss Pimble. Light refreshments were served and chocolate was poured by Eugenie Hayden, of the Imperial Stock company, and by Alice M. Howe, one of the younger members of the Alliance. Among those present were Mrs. G. W. Day, Mr. and Mrs. J. J. Ryan, May Burgess Hyman, Mrs. James Cannon, Mr. and Mrs. W. H. Congdon, Mr. and Mrs. R. D. Croft, May Steen, Mrs. M. A. Peckham, Dr. W. E. Pimble, Lida Bowers, Jeanette Carroll, Viola Burton, J. Heron Miller, Harmon MacGregor, A. A. Ashley, Mrs. Harry G. Keenan, of The Shepherd King company; Mrs. Peckham, Bell Peckham, Mrs. Sarah F. Hunt, Miss Waters, and Louise Waters.

Afternoon receptions will be held at the studio of Mrs. Vernon, the Secretary of the Chapter, and will be duly announced, as also the religious services, with the names of church and preacher, as arranged for the season.

All the Chapters are earnestly reminded of the importance of sending as promptly as possible to the Publication Committee of the National Council announcements in detail of their receptions, religious services, etc., planned for the coming season. Address Charles T. Catlin, chairman, Manhattan Theatre Building, New York city.

BEN GREET'S PLANS.

Ben Greet announces that beginning Nov. 1 his company will be seen in New York in a series of Shakespeare's plays acted in the manner of the Elizabethan period. It is as yet undetermined whether the engagement will be a series of matinees in one of the theatres or matinees and evening performances at Mendelsohn Hall, where Mr. Greet's presentation of *Everyman* won success.

The repertoire has been arranged with the special view of interesting students, and many of the large schools of New York and its vicinity have already indicated their substantial support. During a period of four weeks the following plays will be acted: *Henry V.*, *Much Ado About Nothing*, *The Merchant of Venice*, *Macbeth* and *Julius Caesar*.

One night each week the company will appear in Brooklyn under the auspices of the Brooklyn Institute of Arts and Sciences, and one night each week at the East Side Settlement under the auspices of the Educational Alliance.

In the Settlement schools the plays will be studied before Mr. Greet and his players arrive. The managers of the Educational Settlement expect that these plays, well acted, will do much to check the tendency for sensational melodrama.

The University Settlement, the West Side Neighborhood House, the Warren Goddard House, the Christie Street House, the Recreation Rooms, Alfred Corning Clark House, the Hartley House, the Nurse's Settlement, the College Settlement, the Jacob A. Riis Settlement, the East Side House Settlement and Branch B. of the Educational Alliance are the ones that have persuaded Mr. Greet to give the East Side a trial. The series will begin with *Henry V.* Nov. 4.

A LONDON THEATRE CLOSED.

His Majesty's Theatre, London, was compelled to close Sept. 25, owing to the discovery that the marble proscenium arch had cracked, apparently a result of excavations for the underground railway. Beerbohm Tree's production of *Oliver Twist* was transferred to the New Waldorf. The Shuberts' production of *Lights Out* (or *Taps*), which was to open Oct. 5, has been postponed to permit Mr. Tree to use the Shuberts' London theatre until His Majesty's can be repaired.

It is not unlikely, moreover, that on the question as to a band or no band in the theatre a vast majority of the better class of playgoers would vote to abolish the musicians. Theatregoing in this metropolis of late years—particularly as to the better houses—has

THE LONDON STAGE.

A BRIEF DRAMATIC WEEK—The Kendals' Season Opened—Playhouse Laws—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, Sept. 23.

After the recent heavy rush of new plays, we have had an equally heavy lull this week. Not a single new play has been produced, either at the West End or in the suburbs. Therefore most of my present epistles be somewhat briefer than is usual. Next week, however, Fate (or whatever it is that rules the drama's destinies) will make ample amends. Indeed, from to-night, when Forbes-Robertson will open the new Scala Theatre with a new play, *The Conqueror*, by a new author, R. E. Fyffe, to wit, we shall be kept play-sampling nearly all the week.

In default of new plays to see and to write about the revived comedy-drama *Dick Hope*, with which Mr. and Mrs. Kendal started their latest London season at the St. James, last Saturday, attracted some attention, in point of fact, some wrote very exaggeratedly about the play, both for and against. For my part, I still think (as I said in *The Mirror*) when *Dick Hope* was first produced, a year or two ago, notwithstanding sundry faults of occasional triviality and conventionality it is a piece of work reflecting a good deal of credit on its author, low comedian Ernest Hendrie.

Now the *Daily Mail* went for this innocent and by no means uninteresting play in quite a volcanic, Red Indian scalping fashion. Not only did the *Mail* man head his notice "A Stupid Play," but he also went on to describe it as "rubbishy, ridiculous," and so on, and so forth. The lark of it all is that this critic and several others have denounced Hendrie as a new beginner, which shows that they forget that he has written several plays, and that he was part-author of *The Elder Miss Blossom*, which is one of the biggest successes the Kendals ever had. The Kendals, both acting very finely, received the warmest of welcomes.

Another example of the extreme, or gone-mad style of the "new criticism" has again been shown by the volcanic *Stead*. In his latest issue of *The Review of Reviews* he once more has the audacity to allude to what he calls "Gomorrah at the Gaiety," meaning *The Spring Chickens*, which is no worse than most musical plays, and not so bad as some. *Pro contra*, his *Stead*ness raves with joy over the vaudeville play *The Catch of the Season*, which he describes as being "pure as the driven snow." There's another extreme for you!

Another example of the utterly extreme in things theatrical—not to say theological—is shown by the fact that to-night at that huge cheap suburban playhouse, the Crown, Peckham, a local Congregational minister has arranged to come on in the chief scene of the wild pantomime farce *The Swiss Express* and to announce in some "introduced" dialogue that he has come to the show "on his Master's business," and that to-morrow (Sunday) he will hold religious services in that theatre!

Although Drury Lane has a huge success with *The Prodigal Son*, there will be no dividend for the past year's working, owing to the vast outlay expended some months ago for the theatre's drastic alteration ordered by the London County Council. Next year, however, owing to the big receipts with my friend Caine's drama, there should be a substantial, not to say soothsaying, dividend.

On the other hand, Manager Alfred Butt, of the Palace Theatre, has, in spite of the immense amount of new competition in variety land, been able to announce a dividend of twelve per cent.

The said Palace manager has been threatened with prosecution by the Theatrical Managers' Association because he purposed to produce on Monday a new "Review," by George R. Sims. The threat against the Palace has aroused a recrudescence of the apparently still smouldering Anti- and Pro-Sketch agitation. It has been said that if the Palace is prosecuted, all the leading London variety theatres shall be served the same. If this should be so, it will doubtless hurry up some sort of sensible settlement of this needless quarrel. At the moment of mailing, however, I find signs of shimmering down. Whether or no, Sims' "Review" will be produced.

Another matter now causing much managerial heartburning against the London County Council is a new ukase from that body, ordering (1) a new installation of electric lighting throughout the Metropolitan theatres and halls and (2) that all lights shall be kept full on, or nearly so, during every performance! If this latter edict were carried out to the letter, it would, of course, interfere sadly with the necessary dark scenes of the drama, to say nothing of flabbergasting all biograph or bioscope shows.

At the moment of mailing the outlook stands thus: Tom W. Ryley, who has secured the Shaftesbury for twenty-one years, starts his tenure on Monday week by "sharing" with Manager Bourchier, who will then transfer The Walls of Jericho there from the Garrick, in order to revive *The Merchant of Venice* on Oct. 11. Ryley, who is going to make a fine theatre of the Shaftesbury, tells me that he will call for your city next Saturday week, bringing with him the American rights of *The Gay Lord Verger*, the first London production of which is due at the Apollo next Wednesday. When Ryley returns we will doubtless give us a kind of Weber and Fields show at the Shaftesbury. Next Wednesday we are to see at the Comedy your Mr. Augustus Thomas' two plays, *On the Quiet* and *A Man of the World*, both of which have been having a trial trip this week at Cardiff, in South Wales, a place full of metal mines.

GAWAIN.

PROGRESSIVE STAGE SOCIETY PLANS.

The Progressive Stage Society will give two performances of Henrik Ibsen's *The Young Men's League*, the first being the full dress rehearsal on Sunday afternoon Oct. 8, at the Murray Hill Theatre, and the second a public matinee on Tuesday, Oct. 10 at the same theatre. The society charges 50 cents for all seats, orchestra as well as balcony.

The plans of the society include representations of Oscar Wilde's *Salomé*, *L'Isle Adam's Revolt*, Tolstoy's *The Power of Darkness*, Hauptmann's *The Weavers*, George Morre's *The Binding of the Bough* and Gorki's *Night's Lodging*.

Sunday evening at the rooms of the League for Political Economy Julius Hopp delivered a lecture on the purpose of literature at large. "Only such literature as deals with the conditions of the times is permanent," said he. "Through a truthful conception of the Greek dramas we can trace the drama of to-day. Modern drama in order to be permanent must deal with the struggle of labor and capital, poverty, political corruption, financial troubles, the emancipation of woman; all these subjects must be decided by the dramatists of our age." The lecturer then traced the growth of the new or social drama in Europe, quoting freely from plays by Hauptmann and Ibsen, closing with a bitter arraignment of the methods of the Theatrical Trust in this country.

MUSIC NOTES.

The Alice Nielsen concert tour will open in Washington Nov. 1. Her programmes will consist for the most part of arias from different operas.

The Adele Margulies Trio announce three chamber music concerts to be given in Mendelsohn Hall on Dec. 8, Jan. 13 and Feb. 24.

Mme. Lillian Nordica arrived on the "Lorraine" Saturday to prepare for her engagement in grand opera at the Metropolitan Opera House.

Lucius Homer, composer of the new *Lillian Blauvelt* opera, *The Rose of the Alhambra*, which is to be seen at Wallack's late in November, arrived in New York Sunday to give personal supervision to the musical rehearsals, which began Monday.

Eugene Dufriche, the baritone and stage-manager, was a guest on "La Lorraine." He comes to begin his duties as an instructor at the National Conservatory of Music.

JACOB LITT.



Photo by Kuhn, St. Paul.

Jacob Litt, one of the most solidly successful of American managers, owner and lessee of many theatres, died suddenly on the morning of Sept. 27, at Dr. Bond's Sanitarium at Yonkers. Mr. Litt had been ill for some time and his death was not unexpected, although it came suddenly. He was only forty-eight years of age, but leaves a fortune variously estimated at from one to two and one-half millions, made in the theatrical business.

Mrs. Litt was Ruth Carpenter, a well-known actress who has not been on the stage since their marriage ten years ago. There are two sons, Jacob, Jr., and Willard, aged six and eight years, respectively. Of the Litt family in Milwaukee there are two sisters, Mrs. Leon Wachner, whose husband is manager of the Pabst Theatre, and Elizabeth Litt. The various enterprises in which the deceased was interested will probably be carried on by A. W. Dingwall, his partner, who has had charge of the houses during Mr. Litt's illness.

Mr. Litt thoroughly deserved his success, for he began at the bottom of the ladder and pluckily worked his way upward by personal enterprise and brainy initiative. His success was due largely, aside from his insight, to originality in popular production. He was the first to introduce a pickaninny band and a genuinely thrilling horse race scene. He was the first to produce a naval play, *The Ensign*, and the first to recognize the possibilities of Swedish dialect comedy, and the same principles of originality have been applied to his later productions. He judged people and plays from the standpoint of utility and value, and made very few mistakes. Moreover, he was systematic to a degree, and had the lines of his interests so well in hand, and his branches so well officered, that he was as fully cognizant of detail as is the active president of a railway. His was the planning mind and his the genius of selection and direction. He had a hand in everything. He selected the play, analysed it, and offered his amendments, if any were needed. He had his own sessions with the scenic artists, and secured what he thought best; he was familiar with the lithographer, for he believed in advertising and printers' ink, and knew what was attractive; he engaged his players because he knew their worth, and was a keen judge of quality of any sort.

All this thoroughness was well prepared for by his career, which began when he was errand boy and programme boy in the Grand Opera House in Milwaukee. He became the chief usher in the Bijou Opera House, Milwaukee, then the assistant treasurer and afterward the treasurer. Afterward Mr. Litt, in association with another, took the management of an old museum in Milwaukee, after every one else had failed with it and realized large profits. Shortly following this success Mr. Litt purchased the rights for this country of the English melodrama *The Lights of London*. He also made a production of *The Sea of Ice*, in partnership with Henry Lee. Then Mr. Litt added another theatrical enterprise to his ventures in the melodrama *The Stowaway*. It was while this play was successful that Mr. Litt became a partner with Thomas H. Davis.

Then was added to his holdings another theatre, the Bijou Opera House of Minneapolis. Following this Mr. Litt invested \$300,000 in a theatre building at the corner of Sixth and St. Peter Streets, St. Paul, now known as the Grand Opera House. These two theatres were in addition to the Bijou in Milwaukee, as well as a museum in the last named city. Then Mr. Litt decided to give to the stage an entirely new character. The result was the production of the Swedish-American play *Yon Yonson*, with Gus Heege in the title role. Later he produced *The Ensign*, which in turn was soon followed by *A Nutting Match*.

Mr. Litt believed in the melodrama, the play that appeals to the people. He often said that the great majority of theatregoers did not care to be worried by a subtle analysis of the problems of life, but wanted their

LAURENCE DUNBAR.



One of the members of the new People's stock company, at Chicago, has made rapid gains in popularity, yet he calls himself "The Man Who Gets Nothing but 'Roasts'." He is Laurence Dunbar and his picture is printed above. He clips "roasts," looks for "roasts," and says he gets "roasts" a plenty, but he also has won considerable praise. He was doing good work last season with Ben Greet's company, and was sixteen weeks in stock at Detroit. He is a native of New Orleans. One of the "roasts" he is keeping appeared a few years ago in a Western paper while he was traveling with a small organization supporting a star playing Shakespeare: "The company of accessories (of which Mr. Dunbar was one) should be given the limit, and there were no extenuating features."

M. B. LEAVITT RETURNS.

M. B. Leavitt, who has been abroad for nearly a year, returned on the Teutonic a few days ago. During his absence he has been a very busy man. He went over last October to confer with Frank L. Gardner, the multi-millionaire and mine owner, about placing some of the big mining properties in Mexico, Arizona, Nevada and California, which Leavitt had bonded to him, and secured options thereon while in California a little over a year ago. Through Gardner's influence he is said to have been more than successful. He expects to become a very wealthy man. He has become a director in the Anglo-American Mining and Exploration Company, of Nevada, that owns many rich gold claims in Tonopah, Gold Fields, and the Bull Frog district of that state.

Leavitt looked well over the amusement field in London for an attraction that would be a novelty in America, and the one that appealed most to him was the great Dutch actor Henri de Vries. Leavitt succeeded in closing an arrangement with him the day previous to his leaving London. He will make an American tour, opening in New York in January, surrounded by a first-class organization, and his performances will be given in English. George E. McClellan will be interested with Leavitt in this venture.

Leavitt will have some interests with Edwin Cleary, the well-known amusement promoter, who has leased for a term of years the big London Olympia. Leavitt will endeavor to enter into an arrangement with Thompson and Dundy to duplicate their Hippodrome entertainments at the Olympia, which has been entirely remodeled. He will also send a big musical organization with an extensive repertoire to South America, opening in Buenos Ayres early next May. The country is very prosperous, and the field is a new one for musical productions, and from the correspondence and information he has received, there is a great deal of money to be made there.

It will be interesting to know that Leavitt is writing his memoirs of forty years of management, and his reminiscences will, no doubt, be very interesting reading to the profession. He is further planning to make an up-to-date production for the English provinces during the pantomime season, the coming winter, of his extravaganza, *Spider and Fly*. He will close arrangements while here with Ralph Stuart for a complete production of *Stuart and Franklyn Fly*, his new play, Kit Carson, U. S. A. Plays of this class have always been very successful and good money-makers in the English provinces. The tour is now being booked.

MRS. FISKE'S ANNIVERSARY.

The first performance of Leah Klessing at the Manhattan Theatre on its revival marked the tenth anniversary of Mrs. Fiske's return to the stage. It was on Sept. 25, 1895, at Lancaster, Pa., that Minnie Maddern, who had given up acting at the time of her marriage to Harrison Grey Fiske, made her first regular studio appearance as Minnie Maddern Fiske. The play on that occasion was *Daudet's The Queen of Liara*, called when it was produced in New York later on *Marie Deloche*. It was part of a repertoire that included also *A Doll's House*, *Couraine* and other plays. During the decade that has followed Mrs. Fiske has appeared in nineteen plays, ranging in character from the light comedy of *Divorces* to the tragedy of *Little Italy*, and embracing such varied plays as *Tess, Becky Sharp, Hodda Gabler, Mary of Magdala, and A Bit of Old Chelsea*—a remarkable repertoire. The end of the ten years finds her heading at her own theatre a company that has been compared to the most famous dramatic organizations of Europe, while it stands comparison with the best organizations of a generation ago in New York, whose traditions are famous.

QUEBEC TROUBLE AMICABLY SETTLED.

The trouble between Ambrose J. Small and the Quebec Auditorium Company was amicably settled last week by the signing of an agreement whereby all the lawsuits between the parties have been discontinued. Mr. Small is allowed to retain \$1,343.22, an amount that was in dispute, and agrees to turn over to the company all bookings made by him for the Auditorium, the company reserving the right to cancel any of them within twenty days after receiving the contracts. Small also binds himself to transfer to the company all shares of stock controlled by him. The agreement was made for the sole purpose of coming to a friendly agreement, and to avoid the costs and expenses of the lawsuits.

DAILY MATINEES AT THE FIFTH AVENUE

Owing to the fact that many of his regular patrons have been disappointed during the past few weeks at finding that the custom of daily matinees had been discontinued with the appearance of the new stock company, F. F. Proctor has decided to go back to the old plan next week, and two performances a day will be the rule for the rest of the season. As Amelia Bingham's contract calls for but three matinees a week, Isabelle Eveson has been engaged to play her parts at the afternoon performances on Tuesday, Thursday, and Friday. The other members of the company will appear at every performance.

THE IRVING PLACE THEATRE OPENS.

The Irving Place Theatre opened its season last Saturday night, Sept. 30, with *The Crucifixion of Ammergau*, a folk-play in five acts, by L. Ganghofer and H. Neupert. Like all plays of its kind, it had a simple plot, the interest lying more in the pictures of peasant life than in the development of action and the exposition of character. There were many broadly humorous lines, which never missed fire, and several songs of varying quality: one, however, "The World is a Madhouse," sung by Gustav von Seyffertitz, being fully deserving of the encores it received, both because of its merit and the excellence of its rendition.

The story centres about the love of Pauli, the young crucifixmaker, for Loni, the foster-daughter of the inn keeper Hoffmaier. His attentions are apparently very unwelcome to the girl, who loses no opportunity to frown him openly. Finally, at a peasant festival, in consequence of a lie told her by a rival suitor for her hand, she upbraids Pauli before a roomful of people, and ends by striking him in the face. He, in his turn, storms furiously at her. This manifestation of strength and masculinity in one whom she had despised for his femininity produces an instant change in Loni's feelings. A reconciliation with Pauli is easily brought about, and the pair become engaged. In addition to a husband, Loni also finds a father, an old man, between whom and herif there has always been a strong bond of affection.

The play made no great demands on the acting abilities of Herr Conried's company. The three leading parts, Loni, Pauli, and Loni's father, were in the entirely capable hands of Hedwig von Ostermann, Franz Herterich, and Gustav von Seyffertitz, respectively. Herr Herterich, whose first appearance this was, made an excellent impression. The minor parts were, as is usual at the Irving Place Theatre, acted with discretion and intelligence.

The play was well staged. A few words of praise for the orchestra are not amiss. Led by Herr Hugo Bryk, who has come over for the season of operetta, beginning next Thursday with Josef Strauss's *Spring Breeze*, it rendered a pleasing programme, to which the audience really listened.

The cast:

Anton Hoffmaier	Frans Kieseracher
Loni	Hedwig von Ostermann
Fritz	Otto Ottbeck
Die Lohaus-Träume	Georgine Neusendorff
Pauli	Frans Herterich (ala debut)
Der Rothschachbauer	Hermann Gerold
Mücki	Jacques Horwitz
Der alte Pechkireich	Gustav von Seyffertitz
Der Lehrer	Jacques Lurian
Der Huberbar	Heinrich Babisch
Der Schneiderjacki	Ottie Bodecker
Der Bäckermeister	Willy Pfeiffer
Die Schmidlin	Admette Stein
Nandi	Amenda Binn
Staf	Bertha Lewin
Model	Dolores Peters
Lödi	Frans Brian
Red	Marie v. Wegen
Die Brautmutter	Mimi Wertheim
Regier	Ema Braun
Monti	Arthur Bauer
	Lucie Bartels

MORE INDEPENDENT THEATRES.

During the past week the Shuberts have added two more theatres to their list, one in Detroit and one in Richmond, Va. The Lafayette, one of the handsomest houses in Detroit, was taken over on Oct. 1, and \$50,000 will be spent in improving it. The house in Richmond is to be built by a firm of local capitalists, and will be ready on Jan. 1.

It was said yesterday that the City of New York was negotiating with an independent manager to take the old Montauk Theatre in Brooklyn, recently purchased by the city, as a site for the approach to the new Manhattan Bridge.

If the negotiations succeed the New Montauk, built by Senator Reynolds and his associates, will have an unexpected rival. It was said when the old Montauk was sold and the new one erected that Mrs. Sinn-Hecht, formerly manager of the old house, had been given unusual concessions on condition that she would not build a new theatre in competition with the one owned by the Reynolds interests. That the city would lease its newly acquired property was not considered. As the property will not be required for the bridge approach for at least three years a lease of the house will be valuable.

THE CROSSING PRODUCED.

The Crossing, a play in four acts by Winston Churchill and Louis Evan Shipman, was produced for the first time upon any stage at the Euclid Avenue Opera House, Cleveland, last night (Oct. 2), with the following cast: Nicholas Temple, John Blair; David Ritchie, Hall McAllister; August de St. Gre, Etienne Girardot; Harry Riddle, Alexander F. Frank; Baron de Carondalet, Arthur R. Lawrence; M. de St. Gre, R. V. Ferguson; Dr. Perrin, Edward Donnelly de Crispigny; Shelly Hull; Pierre, F. Richter; Andre, W. Wood; Mrs. Temple, Mable Bert; Antoinette de St. Gre, Violet Honk; Baroness de Carondalet, Laura Clement; M. de St. Gre, Eugenie Upshaw; Madame Bouvet, Madge Olinger. The English rights for *The Crossing* have been secured by Louis Waller and Mr. and Mrs. Kendall, and it is to be produced in London this winter.

THE PROFESSION HONORS DR. HOUGHTON.

Scores of actresses, actors and managers visited the "Little Church Around the Corner" Sunday to honor the memory of the church's founder, the Rev. Dr. George H. Houghton. It was the fifty-seventh anniversary of the founding, and a bronze bust of Dr. Houghton was unveiled. There were three services during the day and evening. In the course of the summer the Church of the Transfiguration has undergone a thorough renovation, and the unveiling services were the first held there since late last spring. Thousands of dollars have been spent in repairing and for the bronze bust.

FANTANA'S LONG RUN.

With 322 performances in New York to its credit Fantana ended its run Saturday night. The jollification usual after so long an engagement was curtailed by the fact that the company left town at 11:55 p.m. in a special train for Chicago, where Fantana opened Monday night in the Garrick. Jefferson De Angelis was prevailed upon to express in a few words his thanks for the continued favor of local theatregoers in his ten months in Broadway.

SOME COMING CHANGES.

Several changes in the theatrical map are planned for the next few weeks. Raymond Hitchcock and Edna Dawson will leave Wallack's Saturday, going on the road to make room for Thomas Jefferson in *Rip Van Winkle* on Oct. 9. Miss Daily Dollars will be shifted from the Knickerbocker to the New Amsterdam a week from Monday, to allow the Sothern-Marlowe combination to begin an engagement at the former house. The *Prodigal Son*, which has failed to impress New York at the New Amsterdam, will be sent on the road.

A NEW CLUB FORMED.

Nine members of The Tenderfoot company organized a club in Denver last week which they chose to call "The Tenderfoot Skidoo" Club. Its object is self-improvement and social intercourse, and the members have pledged themselves not to criticize harshly any other member of the company and not to "talk shop." The officers are: Etta Lockhart, President; Eva Carey, Treasurer, and Ruth White, Secretary.

EBEN PLYMPTON'S TRIAL CONTINUED.

The trial of Eben Plympton, who is charged with assault on Captain George Martin, has been set for Oct. 7. Captain Martin is rapidly improving, and the trial was continued in order that he may be present. Mr. Plympton is at liberty under bonds of \$5,000.

W. A. McCORMELL III.

W. A. McConnell, business-manager for James K. Hackett, was operated on for stomach trouble, due to ptomaine poison, at Roosevelt Hospital last Wednesday. His condition yesterday was still critical, though he was reported to be slowly improving. Mrs. McConnell (Mollie Shewell) has been with him during his illness.

AUSTRALIAN NOTES.

The Broughs Return to Sydney—Hance O'Neill's Season Opens—Antipodean News. (Special Correspondent of The Mirror.)

Sydney, N. S. W., Sept. 4.

William Anderson's capable company has no cause to complain of lack of public support given to the sensational *Her Second Time on Earth* at the Theatre Royal. Special mention is due to Eugene Duggan for her representation of the complex character of Dora Gray. On Saturday next there will be a change of bill to *A Sailor's Sweetheart*.

Johnny Sheridan is closing a highly successful season at this bijou theatre, the Criterion, where the last six nights are being devoted to *Mosley's Joke*, an absurdity from the pens of Sheridan and Pat Flinn.

At the Palace Theatre Thurston continues to draw splendid houses and his clever entertainment warrants the support that has been accorded to him here. Following his now closing season the Palace will be occupied for six nights only by the first production of *The Coquette*, a comic opera in two acts by W. J. Curtis, J. L. Hunt and W. Arundel Orchard.

Harry Rickards' Vandale and Specialty company continues to keep up to its usual high standard at the Tivoli Theatre, and a consequent even tone of business prevails at this hall. Winifred Warner and Freda Brandon, two of the management's recent importations from the London halls, made their Australian debuts on Saturday last and were well received. The *Modera Mill* is a very strong draw and her impersonations in the present bill include those of Dorothy, Andromeda, Osmene, Bacchante, Canova and Venus. Crickshank, the caricatureist; Tod Callaway, Florence Chailla, the Lazarus Trio, and W. J. Winton (Devilshoof).

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Robert Fitzgerald and Anne Stuart were married at Springfield, Ill., on Sept. 12, by Rev. Father Hickey. They will make their home at 1202 South Seventh Street, Springfield.

Frederick K. Logan, the composer of *Brilliant*, has been engaged by David Belasco to conduct the incidental music for *Mrs. Leslie Carter*. He began his work at the Belasco Theatre Sept. 21.

Georgia Bryton, who resigned the role of Jessie in *Fantana* last Saturday, will probably be starred in *The Chinese Honeymoon*, in which she made a hit two months ago.

Hettie Bernard Chase has joined in Old Madrid for the Winter season, after a Spring and Summer spent with the Peruchi-Gypsies company.

Ernest Fisher sailed for London on the *Minneapolis*, Sept. 30.

Manager Phil Hunt, of the *Hearts of Gold* company, has signed contracts with Maurice Freeman to star the latter in the leading role of his play for the rest of this season.

Mr. Freeman's contract was originally for six weeks, but his success has been so pronounced that Mr. Hunt not only extended the contract, but will star him in a new play next season which is now being written for him. A new and original romantic play, *A Crown of Thorns*, by Jay Hunt, will be staged in November and will enlist the services of seventy people and have some of the most elaborate scenic sets ever staged in comedy-drama. A limited season of four weeks is held at one of the first-class New York houses next Spring for Charlotte Hunt in *Romeo and Juliet* and three other classical plays. Fourteen years ago, at the age of six years, Miss Hunt appeared at two benefit performances given at Daly's and Wallack's theatres in Shakespearean recitals in costume.

Jules Murry has become manager of Madame Modjeska's tour. George H. Brennan was to have been Madame Modjeska's manager, but found it impossible to make a satisfactory tour.

When *The Genius and the Model* was produced it will be preceded by a one-act curtain-raiser, *Noblesse Oblige*, by William C. De Mille, in which William G. Stewart will appear. The company for *The Genius and the Model* includes Monroe Salisbury, Peter Lang, Gordon Johnston, Louise Randolph, Sally McNeel, Rose Hubbard, and Frances Freeman.

Thomas E. Ryan, one of London's best-known scene painters, has arrived in New York to begin work on the production of *The Prince of India*.

Hereafter matinee performances of *The Walls of Jericho* at the Savoy Theatre will be given on Thursdays instead of Wednesdays.

Mr. and Mrs. Henry Rosenberg celebrated the twenty-fifth anniversary of their marriage in Berlin last Friday. They received many congratulatory telegrams from theatrical people in this country. Mr. Rosenberg is proprietor of the Metropole Theatre in Berlin, and his wife is a sister of Oscar Hammerstein.

The cast of *The Nazarene*, shortly to be produced by the Shuberts, Frank L. Perley and John C. Fisher, will include Charles Dalton, Hal Reid, Robert F. Lowe, Bigelow Cooper, William F. Walcott, Hardee Kirkland, Frederick Backus, Bertha Bell, Westbrook, Irene Hobson, and Stanley J. Reese. Rehearsals began last Friday.

Frank E. Wilson, musical director of *Next Door*, and Mildred Hack, were married at New York, Sept. 25.

The title of John J. McNally's musical comedy, in which Joseph Cawthorne is starring, has been changed from *In Tammany Hall* to *Fritz in Tammany Hall*.

W. R. Paton has just completed his new play, *The Slow Poke*, which will be produced on an elaborate scale, season 1906-7. Mr. Paton will be supported by the strongest cast he has ever been surrounded with. Manager J. M. stout will arrange the tour.

Lottie Blair Parker, author of many plays, has completed a play founded on "The Redemption of David Corson," a novel by the Rev. Charles Frederick Goss, pastor of a Cincinnati church.

Blanche Aldrich, who has been in retirement for a year owing to the death of her father and mother, Mr. and Mrs. C. W. Aldrich, has returned to the stage this season as leading woman with Bowland and Clifford's *Over Niagara Falls* company.

Mrs. R. Allen announces the marriage of her daughter Ray to Edgar Austin Follett, of Philadelphia, on Sept. 16. Mrs. Follett is a sister of Louise Allen Collier. The newly wedded pair will live at Germantown, Pa.

Annie Wood, who has been seriously ill, applied for admission to the Edwin Forrest Home. Her physicians believe she will never again appear on the stage again.

Charles N. Littoral, of Carterville, Ill., and Pauline Roselle (Pauline De Vere), of Baltimore, Md., were married at Parsons, Kan., on Feb. 23, keeping the fact a secret until two weeks ago. The bride will use her husband's name as her stage title hereafter, Pauline De Vere Littoral.

Frederick Eldridge has purchased a new automobile roadster for Mrs. Eldridge and now wants to learn to run it.

Walter Edwards will be featured this year in Lottie Blair Parker's dramatization of "The Redemption of David Corson."

Philip Stoddard, the father of Harry Stoddard, of Chicago, died Aug. 6, leaving an estate which cannot be settled until Harry Stoddard is heard from. Information regarding him should be addressed to Menifee Johnson.

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THE STRANDED CIRCUS.

Joseph T. McCadden, who was the head of the McCadden Circus that stranded in France with such disastrous results, was arrested on Saturday last at Southampton as he was about to sail for New York on the *St. Louis*, on which he was bringing home the body of his wife, who died a few days ago in London. The warrant was issued at the request of the French authorities, who charged that McCadden had been guilty of fraudulent bankruptcy. Mr. McCadden was arraigned in the extradition court in London yesterday (Monday) and furnished bail in \$50,000.

Echoes of the McCadden affair are still agitating the circus world. Thomas McAvoy, the superintendent of the circus, arrived in New York on Sunday and unfolded a long story touching upon the causes that led up to the collapse. He said that the grafting of the officials in the various towns was of a sort that would put the worst grafters in America to shame. The license fees were exorbitant, as were the rents charged for lots on which the tents were pitched. The railroad rates were also extremely high.

The Mason is in receipt of a letter from Sir Hussey Ben Ali concerning his interest in the McCadden affair. It runs in part as follows:

"I desire to make a short statement to the public that will set matters straight as far as my interests were concerned with the McCadden aggregation. When the circus was being organized I had every assurance from McCadden that it was on a strong basis financially and was promised that if I imported a first-class troupe of Feszan Arabs I would be protected in every way. At the time I was very dubious, but I agreed to furnish the desired troupe. On signing contracts I immediately carried out my obligations and at great expense, as well as giving bonds to the chiefs of the tribe and to the Sultan of Morocco for their welfare. I furnished the greatest troupe of Feszan Arabs that has ever left their native country and who on their appearance made an instantaneous success. Before the circus closed I was informed of the outlook by my representative and I immediately set sail for France. On my arrival I booked my Feszan troupe at the Printania Garden, Paris, for two weeks, and upon their opening they were re-engaged by the same director for one month more at the Olympia, Paris, and since then I have been besieged with contracts for the troupe from all parts of Europe. My object in writing you this letter is to impress you and your readers that my troupe was not a charge on the charity of the public; in fact, I deposited a substantial sum with the American Consul in Paris toward the subscription that was being raised for my unfortunate brother performers."

Nine of the forty circus people who arrived in New York some days ago were given transportation to their homes by the New York Herald.

AT THE LEAGUE.

At the social meeting of the Professional Woman's League, Sept. 25, the former president, Mrs. Edwin Knowles, was the guest of honor. She and "Aunt Louisa" Eldridge assisted Mrs. Arden in receiving. The chairman of music, Inez Crabtree, provided an entertaining programme. Elisabeth Frederick, a pupil of William Nelson Burritt, late of Paris, sang a selection from "Dinorah" so effectively that she was obliged to respond with "Lovely Month of May," by Hammond, and for a second number she sang "Gavotte"—Gina de Aranjo. Miss Frederick is a coloratura soprano with decided dramatic temperament. Her numbers revealed clarity of tone, clear enunciation, and artistic finish. Ethel Wenk was a sympathetic accompanist. Two contralto songs by Mrs. Bloomberg, with oboe accompaniment by Mr. Bloomberg, were warmly received. "The Shadowed Lane" and "Under the Rose" were sung by Mrs. Harold Avery. Mrs. Avery is a contralto with a deep, rich voice that she uses expressively. Grace Ainsworth was the efficient accompanist. At the monthly literary meeting yesterday afternoon Carrie C. Knapp, one of the lecturers on the Board of Education, the Y. M. C. A., and other prominent lecture courses, delivered her lecture, entitled "Ye Witches of Ye Olden Time." The main topics were, the cause of witchcraft, witchcraft in America, European witchcraft, and the Salem horrors. For the programme on Dramatic Day, Oct. 16, Mrs. Edwin Knowles will deliver a lecture on "The Road to Beauty."

PLANS FOR BERNHARDT'S TOUR.

Sara Bernhardt's New York engagement will begin at the Lyric Theatre on Nov. 20, and will be for two weeks only. The other cities in which she is booked, Chicago, Washington, Baltimore, Pittsburgh, and Cincinnati, will have but one week each. Her repertoire will consist of Adrienne Leocouer, Angelo, Camille, The Sorceress, and La Tosca. M. Max will be her leading man. The subscription sale of seats will begin two weeks in advance of the regular sale.

BOOKS AND MAGAZINES.

The International Quarterly for October has an interesting essay on "English Miracle Play," by Prof. Charles Mills Gayley, of the University of California.

The October issue of the *Theatre Magazine* contains a severe arraignment of Bernard Shaw, the writer charging him with being a "menace to public morale." Another article of more than usual importance is from the pen of Eugène Brieux, the brilliant French dramatist, whose play, *La Rose Rouge*, was successfully presented in this country by Madame Réjane during her recent visit. All of M. Brieux's plays convey a message, and he entitles this article "The True Mission of the Stage." Wilton Lackaye in "My Beginnings," tells an interesting story of his stage commencement, and May Irwin reveals in an interview what a serious business woman she can be in private life. Another important feature of this issue is an account of "How Comic Operas Are Written," the whole process being described from the time the libretto is first planned until the piece is produced in public. The author who gives this peep behind the scenes is Frank Pixley, who wrote the successful *Prince of Pilsen*, etc. The pictures include, in addition to a colored cover showing Chauncey Olcott as Edmund Burke, a full page portrait of Mary Manning in *The Walls of Jericho*, full page pictorial features showing scenes from *Man and Superman*, *The Prodigal Son*, *De Lancey*, and *The Catch of the Season*. There are also scenes from *The Bad Samaritan*, *The Prince Chap*, *Miss Duty Dollars*, *Her Great Match*, *Easy Dawson*, *The Rogers Brothers in Ireland*, *The Ham Tree*, etc. There are also portraits of Blanche Ring and Lew Fields, Nat C. Goodwin in *The Beauty and the Barge*, Doris Keane, Marjorie Elliott, Frank Pixley, Mary Boland, James Young, Margaret Anglin, Alice Nielsen, Guy Bates Post, Arnold Daly, Mary Hampton, Jess Dandy, Nella Welsh, Dorothy Revell, Alfred Sutro, and many others.

To The Critic, for October, Clara Morris contributes a characteristic study of "Othello, Shakespeare's Most Inconsistent Character."

GOSSIP.

A. L. Wilbur, of Stair and Wilbur, is said to be critically ill in Boston.

Ella Fay comes to the Grand Opera House next week in her new play, *The Belle of Avenue A*.

Mabel Montgomery will open at the Yorkville Theatre on Oct. 9 in *La Tosca*, playing the title-role.

Will Gardner and Frank Hollingsworth have signed contracts to star Willie Dunlap in a new play, entitled *The Cowboy*, by Lawrence Johnson.

The first performance of *A Four Leaf Clover* will take place in New Haven to-night (Tuesday). In the cast are Walter Perkins, George C. Boniface, Jr., Suits Edwards, Mauds Granger, Bran-

don Hurst, Edouard Durand, Claude Brooks, Viola Caristedt, Grace Whitworth, Emmeline Lackaye, Grace Naismith and a large chorus.

The price of the best seats at the Lyric Theatre will be \$1 at both the Wednesday and Saturday matinees hereafter.

Thomas Irwin, on account of voice failure, retired from the cast of *When the World Sleeps*, at Bridgeport, Conn., Sept. 30. He is succeeded in the heavy lead by Arthur V. Johnson, who has been playing the second heavy.

James Vincent, a Springfield, Mass., young man of much promise, joined the tour of *When the World Sleeps*, at Holyoke, Mass., to play second heavy.

The Gay Lord Verge, the English adaptation of *Le Sire de Verge*, was produced on Saturday night at the Lyric Theatre, London. It was not happily received. T. W. Ryley, who sings next Saturday for New York, has obtained the American rights of the piece.

Henry B. Harris has bought a touring automobile for Maynard White, the advance agent of Robert Edison's company, and the agent will make the trip from New York to Kansas City in it. The play will be given at all the principal cities en route, so no long "jumps" will be required.

Lieber and Company announced that Arnold Daly and his company will give the first performance of George Bernard Shaw's new play, *John Bull's Other Island*, at the Garrick Theatre Oct. 10.

Alice Hogan Rice has received a letter closing negotiations for the production in London by the original company of Mrs. Wiggin of the Cabbages Patch.

In The Crossing company are: John Blair, Hall McAlister, Etienne Girardot, Mabel Bert, and Violet Houk. The English rights to *The Crossing* have been obtained by the Kendals.

T. Daniel Frawley has purchased the American rights of *In Bondage*, a four-act play by Mrs. T. P. O'Connor, dealing with a phase of slave life in Louisiana before the war. Mr. Frawley expects to make a New York production of the play shortly after the Christmas holidays.

Rehearsals of *The Marriage of William Ashe*, in which Grace George will star during the coming season, began Monday morning under the personal direction of William A. Brady. The cast includes H. Reeves Smith, William J. Constantine, Frederick Sidney, Ben Webster, Mortimer Weldon, Alfred Woods, Wilson Harting, William Fielding, Clarence Northing, Edward Harrison, E. H. Bender, Maud Williamson, Mrs. Reginald Carrington, Mrs. Agnes Findlay, Davenport Seymour, Justine Cutting, Anna Henderson, Nellie Hastings, and Grace George. The play will have its first production in Philadelphia Oct. 30.

IN BROOKLYN THEATRES.

The annual visit of Savage's English Grand Opera Co. is in the at the New Montauk Theatre this week. The singing force has been increased and the orchestra is under the direction of W. B. Emanuel. The engagement opened Monday nights with *Aida*. On Tuesday night Lobengrin was given, followed by a repetition of *Aida* at the Wednesday matinee. Thursday night Tannhäuser will be the bill. *La Bohème* is announced for Friday night, *Tannhäuser* for Saturday matinee, and *Faust* will close the engagement Saturday night.

Robert Edison is soon at Taylor's Broadway Theatre in the title-role of *Strongheart*.

George Primrose's Minstrels are the attraction at the Majestic. A transformation called *The Evolution of the Negro* is one of the stage pictures.

At the Grand Opera House the musical comedy *Nancy Brown*, with Mary Marble as Nancy, is offered this week.

A cartoon musical extravaganza, *Simple Simon Simple*, is at the Folly. It is headed by Nell McNeil as Simon.

Zaza is the play at the Bijou this week. Edna May Spooner in the title-role won favor last season and proved herself capable of wonderful emotion. This year she is even better, having been improved in health by her recent trip through France. Augustus Phillips plays Paul and Harold Kennedy has the comedy role. Rita Phillips is a new member of the company.

Why He Divorced Her is the play at Parton's Lee Avenue Theatre. Rita Reed Payton is supported by the entire company. Handsome scenery is used in the production.

The White Tigress of Japan is the melodrama at Philippe's Lyceum, with Emma Bell and William C. Holden on the stage.

Manchester's Variety Fair company furnish the entertainment at the Star this week. The programme includes Harris and Harris, sketch artists; Reed and Shaw, acrobats; Ward and Raymond, dancers; Dale and Reed, dialect comedians, and the Wandoos Quartette.

Clark's Runaway Girls broke all records at the Star last week. Mr. Ellis, the house manager, reports that the gross receipts for the week were \$7,000.

VINCENT KIRK.

OBITUARY.

T. Edgar Pemberton, the dramatist, died at Broaday, Worcestershire, England, on Sept. 28. T. Edgar Pemberton, dramatic collaborator with Bret Harte and dramatic critic of the Birmingham "Post," was born at Birmingham in 1849. He was the author of several novels and many plays, a lecturer of note, and one of the best known writers on dramatic subjects in England. He wrote biographies of E. A. Booth, T. W. Robertson, Bret Harte, and others. Mr. Pemberton's other works included "Dickens' London" and "Charles Dickens and the Stage."

Mrs. Joseph T. McCadden, wife of the proprietor of McCadden's Circus, which was stranded in Europe last month, died on Sept. 16 in consequence of heart failure. Mrs. McCadden was a resident of Philadelphia until the circus sailed for Europe, when she gave up her home to be with her husband. She had had heart trouble three years, but was thought to improve after reaching the other side. The failure of her husband's enterprise prostrated her. She was taken to London in the hope that specialists there might treat her successfully.

Dave H. Woods, manager of Gordon and Bennett's Royal Slave Company, died suddenly in his hotel at Columbus, Ohio, Thursday night, Sept. 28. Mr. Woods was a well-known manager, having been connected with various attractions for the past twenty-five years. He was for a number of years with James F. Wells, then John A. Hunsaker, and the past two years with Gordon and Bennett. He was fifty-two years of age. He leaves a widow and a daughter.

Ella Young, known professionally as Ella Lawrence, died at the home of her sister, Mrs. Delta Dean, of Indianapolis, Ind., on Sept. 24, of congestion of the brain. Miss Young was reared in Columbus, Ohio, and at the age of fifteen began her stage career, which lasted for more than twenty-five years. She traveled with Julia Arthur, Eddie Hasson, and others, and was known as a versatile character actress. The body was taken to Columbus for burial.

Frank Beard, illustrator and lecturer, died at his home in Clinton last Thursday of cerebral hemorrhage. He was sixty-three years old. Mr. Beard was known as the originator of "Chalk Talk" and has appeared on lyceum platforms all over the country. He was recently connected with the "Ham's Hora" and contributed many striking cartoons for that paper.

Harry Evans, a member of the Fred Karno Troupe, died recently in Glasgow. He was forty-two years of age, and he survived by a widow and two children.

OBITUARY.

PITZ GERALD-STUART.—Robert Pitt Gerald and Anne Stuart, at Springfield, Ill., on Sept. 12.

FOLLETT-ALLEN.—Edgar Austin Follett and Bay Allen, at New York city on Sept. 16.

LITTERAL-SIMMELLE.—Charles N. Litteral and Pauline Litteral (Pauline De Vore), at Parsons, Kan., on Feb. 22.

WILSON-BACKU.—Frank G. Wilson and Mildred Backu, at Newport, Ky., on Sept. 25.

OBITUARY.

BEARD.—Frank Beard, at Chicago, on Sept. 28, aged 60 years.

DE WITT.—At Baltimore, Md., on Sept. 30, of cerebral hemorrhage, Aaron De Witt, professionally known as Aaron Smith, of Reno and Smith, aged 26 years.

EVANS.—At Glasgow, Scotland, Harry Evans, of the Karno Troupe, aged 36 years.

PEMBERTON.—T. Edgar Pemberton, at Broadway, Worcester, England, on Sept. 28, aged 56 years.

WOODS.—Dave H. Woods, at Columbus, O., on Sept. 29, aged 22 years.

YOUNG.—Ella Young (Ella Lawrence), at Indianapolis, on Sept. 24, of congestion of the brain.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Bob Martini and Max Millian, Brown, Harris and Brown, Bert C. Weston and Eunice Raymond, Estelle Wordette and Company, Dorach and Russell, Chadwick Trio, Tascott, Naomi Elhardt, Golden and Hughes, Huston and Dailas, Delmore and Darrell, Frank Le Dent.

Keith's Union Square.

Lew Bloom and Jane Cooper, Joe, Myra and "Buster" Keaton, George W. Monroe, Rice and Cady, Stuart Barnes, Rado and Bertman, Kern's mimic dogs, Three Seldoms, Ann Warrington and company, Delta Clarke and company, Le Roy and Levannon, Mabel Maitland.

Proctor's Fifty-eighth Street.

Ephraim Thompson's elephants, Staley and Birbeck, Charles R. Sweet, Billy R. Clifford, Henry Taylor and Company, Golden Gate Quintette, Baker and Lynn, Deltorelli and Glimando, Two Pucks.

Proctor's Twenty-third Street.

Lillian Russell, Josephine Cohan and Company in the first New York production of Friday the Thirteenth; Fred Nible, Crane Brothers, Delmore and Lee, Bellman and Moore, Macart's monkey circus, Vernon Troupe.

Hurtig and Seamon's.

Ernest Hogan and his Memphis Students, Frederick Hallen and Mollie Fuller, Bert Howard and Leona Bland, Hoey and Lee, Ziska, King and Company, Therese Dorgueil, Hays and Healy, Nible and Riley, Cook and Sylvia.

Colonial.

Harry Houdini, the Handcuff King; Mary Norman, Shean and Warren, Chris Bruno and Mabel Russell, Sydney Grant, Three Yucarras, Lee Mac, Andors, Foster and Foster.

Alhambra.

Valerie Bergere and company, Ernest Hogan and his Memphis Students, Marcel's Art Studios, Thomas J. Ryan and Mary Richfield, Rice and Prevost, the Girl from Coney Island, Charles F. Simon, Walter C. Kelly, the Tanakas.

Hammerstein's Victoria.

Adie Ritchie, Ye Colonial Septette, Marian's Dogs, Reno and Richards, Sisters and Brothers, Dog, Winona, Winters, Cooper and Robinson, Campbell and Johnson.

LAST WEEK'S BILLS.

Kirn's Union Square.—Bernard's Circus, with its very funny donkey, finished a second highly successful week and again was greeted with roars of laughter. Mr. and Mrs. Gardner Crane presented for the first time here a new war playlet called *A Yankee's Love for Dixie*, written by Ruth Comfort Mitchell. Unlike most plays dealing with the Civil War, the comedy element is in evidence most of the time, and there is only enough of the serious to make the offering one of the most charming sketches seen in vaudeville in several seasons. The scene is laid in an old-fashioned house in Virginia, and the time is Christmas eve, 1864. Some Union officers have established their headquarters in the old mansion which is occupied by Susannah Blair, who is known to her friends as "Dixie." Captain Allen, of the Northern army, is in love with the girl, but there is no sentimental love-making, the little miss being of a pert disposition, and inclined to turn the protestations of the Captain into a joke. Her brother, who is in the Rebel army, sends her a message saying that he will come to the house. By a cleverly arranged ruse she helps him to escape, giving him some of her clothes and putting on his own uniform herself. She is captured and brought into the presence of the captain. The scene that follows is delightful, and winds up, of course, in the unconditional surrender of "Dixie." The sketch was charmingly played by Mr. and Mrs. Crane, Mrs. Crane being particularly natural and effective in the first scene. George Mason, Henry Arnold, L. P. Reinhardt, and a small colored boy played minor parts excellently. The Three Crane Brothers were as funny as ever with their Rube minstrel act. Nible and Bordenau scored one of the big hits of the bill with a decidedly amusing specialty. Mr. Nible has a quaint and original method that never fails. Harry Smil and Rose Kessner were applauded for their fine gymnastic work, and their little dog came in for a special round of applause. Herbert's dogs, among the best of their kind, were heartily approved, especially the clown canine and the terrier that finds great fun in looping the loop. The Awakening of Tupp, as De Witt, Burns and Torrance, was well liked, as was Happy Jack Gardner, with some lively parades and patter. Other good turns were by Sophie Burnham, Fred and Mac Wadell, Henry and Young, the Delmaras, the Holdsworths, Murphy and Francis, and the kineto-graph.

COLONIAL.—Herbert Kelsay and Eddie Shannon made their reappearance in vaudeville, presenting a new one-act play called *The String of Pearls*, by James Barnes, dramatized from a story of the same name published several years ago in *Scudder's Magazine*. The story deals with a pearl necklace that is supposed to make the wearer a happy bride. Farrington Ellwood, a blind collector of porcelains, has given the pearls to his daughter, who is in love with Dr. Gammell, a young physician. There is some humor of Ellwood's regaining his sight, providing that his eyes are not exposed to the light. A burglar enters the darkened room, and in order that his father may not suspect what is happening, the girl hands over her necklace to the intruder. The father instinctively discovers the presence of the stranger, and tearing the bandage from his eyes, covers the burglar with his pistol. The latter switches on the light, and all chances of Ellwood regaining his sight are lost as the burglar makes his escape. In his flight, however, he drops the pearls, which are found and restored by a servant. The moral seems to be that as long as the pearls are safe all is well. The play is depressing in the extreme, and is hardly likely to find favor in vaudeville. It gives very little opportunity to either of the stars, and the sooner they find something more cheerful the more their many admirers will be pleased. Homer B. Mason and Marguerite Koehler were seen in *Gelett Burgess' sketch, Hooked By Crook*. The burglar business in this act was in strong contrast to the Kelsay-Shannon piece, and it was all the more enjoyable on that account. Emma Carus was in her best form, and was on such good terms with the audience that she had to sing six or seven songs at every performance. "On the Banks of the Rhine with a Stein," "Making Eyes," "Irish Molly O," and other songs were in her repertoire. The Empire City Quartette were recalled again and again, making a special hit with "Dear Old Georgia," one of the best ballads turned out this season. Ed. F. Reynard, the very clever ventriloquist; the Peachhof Troupe, the Catuccos, European novelty acrobats; Michelle Adams, the gifted violinist; John

son and Wells, smart colored singers and dancers and the vitagraph helped to pass the time very pleasantly.

PASTOR'S.—Monroe, Mack and Lawrence were the headliners, and deserved the distinction, as they gave as funny a performance as has ever been seen in this house of comedy. How to Get Rid of Your Mother-in-Law is a ridiculous affair, but it is none the less amusing on that account, and it was pleasant to hear the roars of laughter that greeted the efforts of the trio. Delta Clark, assisted by Harry Trux, presented for the first time here a new sketch called *Half Past Two*. The scene is laid in the office of a dramatic agent, and Miss Clark assumes three different characters, a lisping girl, a boothook, and a hasty actress. The sketch is simply a vehicle for the showing of her versatility, and as such it filled the bill. She was particularly pleasing as the girl with the lisp. Mr. Trux was energetic as the agent. Mr. and Mrs. Jimmy Barry made their re-appearance in a new version of their old act, and introduced some new songs that proved very catchy. Mrs. Barry looked particularly attractive, and Mr. Barry's impersonation of the country boy could not have been better. Hathaway and Walton danced in a way that brought down the house. The Jugglers Mathieu had a good list of tricks that were accomplished with dexterity and ease. Mr. and Mrs. Stuart Darroff did some excellent work with sand, smoke and shadowgraph pictures. Kurtis and Busse displayed one of the neatest and most interesting dog acts shown here in some time. Their little pets are exceedingly well trained, and should prove especially attractive to children. Mr. and Mrs. Jack, in an amusing sketch called *A Judicious Investment*, the Be-Anos, Ivy, Delmar and Ivy, Smith and Baker, Mr. and Mrs. Lew F. Diamond, Carl Brehmer, and the vitagraph were also on hand.

PROCTOR'S TWENTY-THIRD STREET.—John C. Rice and Sally Cohen were the headliners and made a big laughing hit in *All the World Loves a Lover*, by Brandon Hurst. Mr. Rice's easy manner and Miss Cohen's imitation of a tipsy girl brought down the house. Ephraim Thompson's elephants proved as big a card during their second as they were during their first week, and gave unalloyed delight to thousands. A novelty in the bill was the first showing in America of the

reception was very cordial. Les Zamaeols and the motion pictures were also in the bill.

HAMMERSTEIN'S VICTORIA.—Henry R. Dixey in J. C. Nugent's sketch, *A Passing Parent*, was the headliner, but the real hit of the bill was made by W. H. Murphy, Blanche Nichols and company, in the screamingly funny skit, *From Zara to Uncle Tom*. Any one who cannot laugh at this act should see a doctor at once. Charles Guyer and Nellie O'Neill carried off a big share of the honors in their very amusing sketch. Mr. Guyer's pantomime work and Miss O'Neill's ginger and effervescence being worthy of the highest praise. Stuart Barnes' monologue was well received, and Janet Melville and Evis Stetson won laughs by the score. William Gould and Valeria Surat, Haveman's animals, clever and chic Mamie Remington and her bright little assistants, Griff Brothers, and the vitagraph also pleased.

PROCTOR'S FIFTY-EIGHTH STREET.—A big bill of favorite entertainers drew large houses last week. Dan McAvoy and his five Fifth Avenue Girls, and Abdul Kader and his three wives were prominent features. The Village Choir scored heavily with their splendid singing specialty, which improves with every performance. Canfield and Carlton were immensely funny in *The Hoodoo*. Ollie Young and Brother, the clever hoop rollers; Lee Harrison with stories; Mitchell and Cain, really funny comedians; Willie Zimmerman, with his impersonations of composers; the Brothers Lloyd, smart acrobats and the motion pictures were liberally applauded.

HURRICANE AND SHAMON'S.—Dorothy Morton and the Eight Vassar Girls were the principal entertainers of a strong bill that included the Smedley-Arthur Sketch Club in their old act, which was well received; Transatlantic Four, Estelle Wordette and company, Hayes and Suite, Halliday and Leonard, Brandow and Wiley, and the motion pictures.

ALHAMBRA.—An unusually fine programme presented Katie Barry, Jules and Elia Garrison, Ye Colonial Septette, Marian's dogs, Brothers and Sisters Ford, Campbell and Johnson, Larsen Sisters, and Cooper and Robinson.

HIPPODROME.—The Kaufmann Troupe of women cyclists, headed by Minnie Kaufmann, continued to arouse great enthusiasm, and the acts of Mlle.

THE GREAT LE PAGE.



Photo by Goldsmith, Springfield.

Above is a picture of the Great Le Page, of the team known as the Great Le Pages, one of the most marvelous jumpers the vaudeville stage has ever known. Mr. Le Page is an athlete of more than ordinary ability, and accomplishes his remarkable feats with an ease and grace that call forth unusual applause everywhere he appears. He has a great variety of tricks and they are all of a sort that would-be imitators would find it very hard to duplicate. One of his best stunts consists in placing an apple on a razor-edged sword, and jumping on it so lightly that it requires several jumps before the apple is finally cut in two. He also jumps on his partner's face and touches her nose so lightly that he leaves only the smudge of lampblack with which he has rubbed the sole of his shoe before jumping. His pole-vaulting is also quite out of the ordinary, and, taken all in all, his act stands in a class by itself. His success is due to originality, skill and hard work. He is constantly inventing and putting on new tricks that have never been attempted by any one else. Everything he does is clean cut and above board, with no "faking" whatever. This season the Le Pages have had practically a new act, which they call in a College Boy's Den. They carry a special and elaborate set of scenery and a lot of accessories that help to make the turn most attractive.

was a pleasing attraction. Good specialties were done by Maude Harvey and Evelyn Walker. Three Bonay Sisters, Jack Lawrence, Majestic Trio and Farron and Fay. This week, New York Stars.

MINE'S EIGHTH AVENUE.—The High School Girls proved a good drawing card last week and scored a hit. This week, Imperial Burlesquers.

CYCLIST A HEROINE.

Minnie Kaufmann, the bicyclist, who is appearing at the Hippodrome, was the heroine of a runaway accident in Central Park on Sunday afternoon. Miss Kaufmann was taking a spin on her wheel when a horse attached to a runaway in which was seated Adele Van Ohi, of Plainfield, N. J., dashed past her on a mad gallop. Miss Kaufmann, ignoring the danger to herself, steered her wheel alongside of the runaway and grasping him by the bridle hung on until the animal came to a stop. As soon as she seized the reins the daring cyclist kicked her machine from under her and was carried along for nearly a block. She was badly shaken up but suffered no serious injury. The frightened young woman in the carriage declared that Miss Kaufmann had saved her life, and embraced her most effusively.

NOVEL ACT TRIED.

On Saturday afternoon last at Keith's Union Square Theatre a novel specialty was given a trial performance, and judging from the approval bestowed upon it by the audience there will not be any difficulty in arranging a good list of bookings for it. It is called *The Dresden Statuettes*, and was presented by Lasky, Rolf and company, who have made many notable productions in vaudeville. Laura St. Clair Howe is directly in charge of the organization, which consists of four girls dressed like Dresden statuettes. The scene shows a large mantelpiece, with a gold clock in the centre and the statuettes on either side. When the clock strikes twelve the statuettes come to life and go through a very pretty series of songs and dances. The whole act is dainty in the extreme.

HASKELL TO BE A MANAGER.

Looney Haskell, though offered an entire season of vaudeville bookings, will this season manage Hurtig and Seamon's comic players, an organization of sixty people, in a new musical extravaganza called *In New York Town*, by Willard Holcomb and Mr. Haskell. In addition to his duties as manager Mr. Haskell will play a Chinese character bit in the play. The attraction will open at Rand's Opera House, Troy, N. Y., Thursday, Oct. 5, with Utica, Syracuse, Rochester, Philadelphia and New York to follow. Rehearsals are now in progress under the direction of the authors and Frank Hatch.

VAUDEVILLE IN BROOKLYN.

A bill of unusual merit was recorded at the Orpheum last week, offering Valerie Bergere in *Carries* as the headliner. Other specialties were Thomas J. Ryan and Mary Richfield, Ernest Hogan and his Memphis Students, Marcel's tabouret and his reliefs, Phoenix Crane, Rice and Prevost, Charles F. Simon, Al Lawrence, and the Tanakas. This week Herbert Kelsay and Eddie Shannon, Emma Carus, Empire City Quartette, Homer B. Mason and Marguerite Koehler, Ed. F. Reynard, Fashions Troupe, Mabel Adams, and Johnson and Wells.

At Hyde and Johnson's Charles Ross and Mabel Weston headlined the bill in *Just Like a Woman*. The new act of the bill was Lili, and her act scored a decided success. Others were the Empire Quartette, Ross and Weston, and Curran and Birrell. Keno, Welch and McLean, Hays and Lee, Low Hawkins, and Polk and Tracy. This week's bill includes Eliza Proctor Ota, Grand Opera Trio, Josie Sadler, The Reed Birds, Clifford and Burke, Burton and Brooks, Alf Grant, assisted by Ethel Hong, and Juggling McSwans.

James J. Corbett was the feature of the bill at the Amphion, which included Leonard Grover, Jr., and company, Germany's dogs and cats, Josie Sadler, Shaking and company, James H. Callan, Bates Musical Trio, and Dancers and Curran and Birrell. This week Leo, La Rendita, Monroe, Mack and Lawrence, Musical Tobin, Joseph Blank and Bannier and Gandler.

The Gotham offered Fay and Clark in their new act, *A Modern Jonah*, which scored a most satisfying hit, and is one of the season's best novelties. Charles Burke and Grace La Rue, Al Lawrence, the general cut-up; Dawson and June, Theo, Julian, Dixon, Bowes and Dixon, Hubert De Vean, and Curtis and May. This week's bill includes Marie Dupont and company, Gillette's dogs, Fields and Ward, Mayne Manning and Buster Brownie, Mademoiselle Ant, Anne Hill, Hayman and Franklin, and the Rooney Sisters.

At Keeney's last week Eddie Purman appeared in *Blanche Chenebrough Scott's place*. Others were Wood Brothers, Casino Comedy Four, De Veaux and De Veaux, Larkins and Patterson, Four American Beauties, Meekan's dogs, and, as the feature, Corse Payton and Grace Fox in a sketch entitled *On Their Honeymoon*. This week Helen Bertram, Paul Barnes, Hemermaids Sisters and Flower Girls, Winona Shannan and George Bachus, Owley and Randall, Carol and Purman, and Young American Quintette.

GEORGE TEIWILLIGER.

Photo White, N. Y.

MINNIE KAUFMANN.

This Misses presents this week a photograph of Minnie Kaufmann, the principal member of the Kaufmann troupe of women cyclists, who are now filling a long engagement at the New York Hippodrome, under the management of Thompson and Dundy. On the opening night of the season their success was so great that their time was immediately extended to cover a period of twenty weeks. They are the highest salaried artists in their line in the world, and this is not to be wondered at, as their performance is most extraordinary. The young women who comprise the troupe are all experts, and each one would be fully able to entertain an audience by herself. It may easily be seen, therefore, that their combined talents result in an act that for skill and daring would be very hard to equal. They are all trained athletes as well as finished cyclists, and perform many acrobatic feats on their wheels that would be impossible to those

who had not been put through the severe schooling that is given every finished gymnast in Europe. The immense stage of the Hippodrome is splendidly adapted for the proper showing of their work, and twice every day they acknowledge the applause of over 5,000 enthusiastic patrons. Minnie Kaufmann is the star of the troupe, and has won the enthusiastic praise of the press and public for her wonderful and artistic work. The picture of her that appears herewith speaks for itself and shows her in the act of accomplishing a feat that has never been attempted by any other performer. The unyielding machine on which she sits so gracefully obeys her slightest wish, but it is only because of the nerves of steel that are possessed by Miss Kaufmann and the control she has of every muscle in her supple body that she is able to ride the bicycle in the position shown in the picture.

Rosa, the Cottrells, Carre's animals, Marcelline the clown, and others entertained big crowds.

The Burlesque House.

DOWNEY.—The Bowery Burlesquers, always a favorite organization, was the attraction here last week and entertained a series of large audiences. The burlesques are Two Hot Knights and The Gay Modiste, in which excellent work was done by Estelle Willa, Three Hickman Brothers, Carmencita D'Alcedo, Ben Janson, Three Juggling Bananas, and Miller and Kreko. This week, European Sensation Burlesquers.

GOTHAM.—The Vanity Fair Company, Robert Manchester's popular organization, scored a big hit last week. The excellent olio embraced the Three Armstrongs, Reed and Shaw, Ward and Raymond, the Wangdoodle Four and Conley and Collier. This week, City Sports.

LOWOW.—The Alcazar Beauties, with Charles Ward, Sawtelle and Sears and others in the olio, scored heavily. This week, Avenue Girls.

MIXER'S BOWERS.—The Imperial Burlesquers, including the Clipper Comedy Four, Crawford and Manning, and other clever people, drew good houses. This week, Watson's Orientals.

CIRCUS.—The New Majestic, under the direction of the Fred Irwin Amusement Company,

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PHIL W. PETERS.



Phil W. Peters, whose picture appears above, is this season filling the position of leading comedian in the musical comedy, *His Highness the Bey*. The attraction is now touring the West and is meeting with great success, playing to capacity in almost every town. Mr. Peters says that *His Highness the Bey* is the best attraction with which he has ever been connected and that he is making the hit of his life, playing the part of Louis.

MELVILLE'S CONTINENTAL NOTES.

COLOGNE, GERMANY, Sept. 29.

I have not sent *The Mirror* anything since our tour of Spain and Portugal. As we have now commenced our third tour of the Continent I will tell a few things of interest: First of all, yours faithfully was nearly prevented from again writing, for on our opening night here, Sept. 1, a serious accident occurred, just as the curtain was going up on the Moto-giri act. A large iron weight fell from the flies directly on the head of yours truly. I was knocked down promptly, and on a doctor being summoned he found me bleeding profusely from a large jagged scalp wound. No other act was ready to go on, so an intermission was announced. I consented, or, rather, insisted I would proceed with my act later on in the evening, which I did, although feeling not at all up to the standard for lifting weights, as I have to do. The doctor claims that had the iron fallen edgewise, instead of hitting me with the flat bottom, another impresario would have had to be selected to carry out the remaining Moto-giri contracts.

On the same bill is Saharet, described as "the beautiful Australian dancer." After her dance is completed Herr Sigwart Gomis, a very clever comedian, a big favorite here, does a remarkably good business on Saharet, with a false leg hidden under his skirt which he puts up as far as his ear in burlesque imitation of the dancer, his own leg, meanwhile, being hidden from view. It goes upbrazenly with the audience. Then at the finish of the bill we have some more Saharet; the dance she did in the earlier part of the programme being done again on the cinematograph. In the dry goods stores they have Saharet comic and Saharet looking glasses. Notwithstanding this advertising we managed to hold our own on this our third tour and were asked by the director to remain two weeks longer. But having already contracted for Hanover could not accept.

John and Louis Boller, a sensational bicycle act, are a great success here, and have signed contracts with Barnum and Bailey for the coming season. Somersaults from a high platform fixed with a steep grade, the end of which throws the bicycle and rider intact on the stage after describing a complete somersault, are the chief features. Herr Meester's biophon, which is a combination of the phonograph and the cinematograph, is so arranged as to produce the effect of the subject thrown on the screen as speaking or singing, for the phonograph behind the scenes is in exact time with the movements of the lips of the artist singing. It is a good novelty that, if not already in America, will soon find its way there.

This is the first season of the Reichsallian Theatre Koen, under the management of Director Bruck, and he has, I think, made an effort to have a strong opening. Every seat in the house was booked before the performance started last night.

Das Programm of Aug. 27 says that the Macnaughton Tour in England has decided to abolish any turn as a top of the bill attraction, but instead it will be left to the audience to decide by showing their preference in their applause. This arrangement, if it comes in vogue, would give some of the many big stars quite a task to uphold their reputations with some of the minor stars on the same bill.

There is another kind of mechanical doll that has made its appearance. It is taken out on the street to cause a great crowd to assemble, the police then make their appearance, summon the man and his associates in charge of the figure, also the manager of the theatre for causing an obstruction on the public streets. They are all fined, and they repeat the same offense in some other locality or city for what advertisement there is in it.

Morris Cronin, the well-known club-juggler, is the big feature at the Apollo Theatre in Koen, and is, as usual, a strong attraction.

A copy of *Baptiste Francon*, the man that walks on his head, is the feature at the Scala Theatre, billed as "Baptiste Cromwell, the original." I do not know if it was the original that went to America and played Hammerstein's. The act is a good one, a novelty and a success. Baptiste Francon, the original, as an advertisement, while playing in Berlin last year, jumped on his head quite a distance on one of the main streets in that city.

Over in Berlin the season at Wintergarten opened with a very strong programme, quite a number of feature acts and stars being on the bill. La Lole Fuller heads the bill and has made a success in an entirely new dance arranged by herself, which she calls a "phantasy." She is assisted by a dozen beautiful girls garbed in classic robes. The selection of her assistants has caused her a lot of trouble, as her idea was to procure something more attractive than the usual girls of the chorus.

The Four Lukens, well-known in America for their daring casting act on the high bars, are making the hit of their lives. I am told. I saw their act in London at the Empire, and it went splendidly. The Germans are very fond of good gymnasts, as they have a great number themselves and therefore appreciate this kind of work.

Captain Woodward's seals and sea lions have also found congenial quarters here. Bedini and Arthur, Paul Spadoni (lately arrived from his American success), and many others are on the bill.

FREDERIC MELVILLE.

MARCHALL IN DENMARK.

COPENHAGEN, DENMARK, Sept. 12.

On my jump from London to this city I had a few days to myself, which I utilized by looking over a few shows in Germany. I will give your readers the benefit of my experience regarding the different acts I have seen. At the Hansa Theatre, Hamburg, Herbert Lloyd holds a prominent position and extracts roars of laughter from his audience. He has some very clever ideas, and best of all, knows how to present them. He is billed as "The Greatest American Impersonator of Famous Persons" and his burlesque offering in that line is extremely funny, as he is following that clever impersonator Allison. Miss Chester and her white setter "Billy" do an act which is highly pleasing, and each of their "pictures" was received with liberal applause. There is also the Kaufman Troup, who are well known in America. I cannot do anything but praise those clever misses for their remarkable work on the wheel. The Leslie Brothers are also doing well, and their comedy musical act is well received. I also saw a part of the show at the Wintergarten, Berlin, and caught the Four Lukens making the biggest kind of a hit. To make such a hit with the "cold audience" of the above hall is something to be proud of. Bedini and Arthur had added a good bit of new comedy work since I saw them last, and their laugh-provoking specialty met with approval. Paul Spadoni, the heavy weight juggler, is a big favorite at this theatre, and each of his many wonderful feats of combined juggling and strength was heartily applauded. The act is the same one he introduced at Hammerstein's last season. I also saw the finish of Tina Clement's trained horse and dog act, which consists of the novel idea of a dog running down an incline and looping the loop, at least twenty consecutive times, with remarkable rapidity. La Lole Fuller is the feature act, but owing to my time being extremely limited I missed her performance, together with those of Woodward's seals, The Sisters Gash, etc. The business done at this establishment is enormous, while the Apollo and Passage theatres are doing well.

I arrived at Copenhagen in time for rehearsal and to my delight discovered that I was not the only American act on the bill. There were Potter and Hartwell, who came direct from America to make their debut in Europe at the Scala. These clever performers have certainly made good over here and are greeted with storms of applause every evening. They have just what the Europeans want, so you can put them down as a success. Marshall, the Mystic, is not doing so badly, either; he always takes three or more curtain calls nightly. Whether it is on my merit or whether the audiences are looking for tea, I don't know, as the literal translation of my billing here means "The Mysterious Tea Marshall." There is a very clever lightning change artist on the bill named John Barley, who plays a comedy of six parts, 3 in Friggle. The second part of his programme he devotes to impersonations of famous composers, viz: Von Busow, Wagner, List, Verdi, Mascagni, Suppe, Metra, Straus, Paul Lincke, of Berlin, and last, but not least, Sousa. He has just returned from South America, but has never appeared in the States. However, I am sure that he would be a hit there. Madge and Nellie Perry, two English song and dance girls, are doing well here, and their manager is negotiating for an American tour. On the 5th the Florence Sisters arrived from Moscow, where they had some trouble in getting their salary. The only way to get it was to make the proprietor take a mortgage on the property; they, however, lost four days through the transaction. There are very few places in Russia where your money is sure, so if you don't know anything about a place there don't accept the work. Here is another thing I wish to call to the attention of performers who desire to come to this country. Albert Kartell, who played a successful engagement at the Scala last month, jumped from here to Dusseldorf. While he was here he looked over the time-tables and discovered that he could not get to the next town before 9 P.M. He asked the director of this theatre to let him off the last day of the month; he replied that he would let him off, if it were necessary, but 9 P.M. would not be too late, as he could be all ready to do his turn by 10.15, which is an hour and forty-five minutes before the end of the bill. Accordingly Kartell wired and wrote to the manager at Dusseldorf telling him the circumstances. Thinking that everything was O.K. he arrived the evening of the 1st, hustling over to the theatre to get ready for the performance. The director, however, told him that he had violated his contract and was subject to a fine equivalent to his entire salary. He would let him open the next day, however, and only fine him half. Now, most of the directors over here would have let him open that night, while some of them, when the programme is long enough, would have done without him that day, and merely have deducted one day's salary. I advise all my friends to find out whether they can make the next stand before signing contracts. If you have to take off a day, stipulate that fact, then sign. Never depend on what the agent may tell you, as he is not supposed to know. You may only have a ten-hour jump, but in order to make that it may be necessary to lose a day. The trains don't run for your convenience, as the last train may leave too early, while the first train may arrive too late to get you there in time. For instance, the direct way to Berlin from here is a little more than nine hours' ride, but the trains don't run to suit me. I will have to take a roundabout trip, leaving here at midnight and arriving at Berlin at 4 P.M. the next day, which is not only more tiresome, but much more expensive. Now, my friends, if you have a good act, and an agent offers you the time, don't refuse it on account of the little incident mentioned above, but do business in a business-like way.

MARCHALL THE MYSTIC.

The Lyceum Theatre, London, which has not been a success since it was opened as a vaudeville house, is to come under the management of Mrs. Thomas Barrasford, wife of the former managing director, who intends to make many changes in the manner of running the house, with a view to making it especially attractive to women and children. This will not be Mrs. Barrasford's first experience as a manager, as she has been in charge of the Brighton Hippodrome for some time and has managed it with such success that there is every reason to believe that she will lift the "hoodoo" from the London house and place it on a paying basis. She is a hard worker, her office hours being from ten in the morning until ten at night. The stockholders of the Lyceum will watch the new order of things with great anxiety, and will look for the big dividends that were expected when the house was opened several months ago, but which did not materialize under Mr. Barrasford's direction.

ACROBAT DIES FROM INJURY.

Arnon De Witt, a well-known acrobat, who was injured while doing his specialty at the Monumental Theatre in Baltimore on Tuesday last, died at the Baltimore City Hospital on Saturday morning. Death was due to cerebral hemorrhage. De Witt's stage name was Smith. Part of his act consisted of jumping in and out of barrels placed upon a table. While jumping from one of the barrels he lost his equilibrium and fell to the floor, a distance of about five feet. The dead acrobat was twenty-six years old and was married. His widow and relatives reside in St. Louis.

MARCHLINE HURT.

Marceline, the Hippodrome clown, attempted to leap on a moving Columbia Avenue car Sunday and came in contact with a pillar of an elevated road at Sixty-first Street. An ambulance surgeon dressed his bruises and he was taken home in a carriage.

men, who with their trained monteering "Club" have been a feature of Dresdner all summer, have taken their act to the vaudeville houses.

Julian Eltinge is repeating his New York hit in San Francisco, where he has been hailed as a veritable hit. He will remain for several months in the West.

Amy Ricard, after a "try out" on the road, is convinced that she has the proper vehicle to please in vaudeville, and with the long list of legitimate hits she has made she ought to have no fear of the result of her plunge into the continuous.

Nellie Webb will soon make her vaudeville debut in a singing and dancing act.

Miss Hopkins, daughter of Colonel John D. Hopkins, of the Hopkins circuit of vaudeville theatres, is at the Alvines School studying a new act.

James Cagney and Maggie La Clair, who are under contract to A. H. Woods, have been secured as one of the big feature acts for Ted Marks' concert at the American Theatre next Sunday.

Florence Nash, daughter of P. F. Nash, of the Keith circuit, recently completed a course of instruction at the Alvines School. Mary Nash, her sister, late of the Girl from Kay's, is also a graduate of the Alvines School.

VAUDEVILLE JOINTS.

R. G. Knowles recently used four pages of one of the English theatrical papers to give his side of the controversy between himself and Oswald Stoll. The *Monkey's Paw* is the name of the latest sketch produced by John Lawson, who has been giving English vaudeville audiences *zazodrama* in small doses for many years with great success. The *Monkey's Paw* was written by W. W. Jacobs and adapted by Louis N. Parker.

Trainors, keepers and other employees of Frank G. Bostock at Coney Island gathered in the steel arena on Wednesday evening of last week and presented a solid silver loving cup to Harry Tudor, who has managed Bostock's business in the absence of the "animal king" in Paris.

R. E. Paulkner, originator, manager and head of the American *Newboys' Quartette*, has severed his connection with that organization and is now playing the part of Matador in *The Parasol*. During January Mr. Paulkner will reopen in vaudeville on the Pacific Coast with an entire new act.

Cooke and Miss Rothert, who returned to Europe a few weeks ago, opened at the Coliseum, Vienna (their third engagement there), with great success, the first two weeks in October they will be at the Tivoli Theatre, Prague, a house in which they have also scored heavily in the past. They will remain on the Continent until Jan. 8, when they open in England for a tour of the entire Miss-Stoll and Graydon tour.

Will M. Cromey and Blanche Davy have established a new record for dramatic acts in vaudeville. Last week they closed an engagement of four weeks at Keith's Boston house and were given the credit by the Boston papers of being the star feature of the bill during their entire stay. They were given some notice, next to last, on the bill during the four weeks and it is needless to say that nobody walked out until their tour was over. They have a remarkable route, being booked in the Keith houses for twenty weeks and ten weeks in New York city, which fills their entire season.

The latest lyric novelty to enter vaudeville is the *Spangler's Quartette*, composed of Virginia Knight, Lillian Harriet Marlotte, Elizabeth Farrell, and Blanche D'Arville. Last week at the Orpheum in Utica they are reported to have scored an instantaneous hit with their excellent singing and quaint comedy. The act is managed by Laskey, Raif and Harris.

G. F. Mathison, professionally known as Diavola, was probably fatally injured on Sept. 25 while keeping the loop at Fredericton, N. B.

General Plot A. Cronje, who was the star of the Boer War in St. Louis and at Brighton Beach, sailed for his home in South Africa last week. He was accompanied by his wife and sons.

James and Ryan will give a return date at Pastor's next week, after an absence of only seven weeks. They will present a new act by J. A. Murphy, of Murphy and Willard, with an entire new wardrobe and accessories.

Blanche Cheesbrough Scott, who made her vaudeville debut at Keeney's Theatre, Brooklyn, on Sept. 18 and continued her engagement last week, was obliged to close on Thursday owing to illness.

Richard J. Barry, a vaudeville performer, had his nose broken in a baseball game at Springfield, Mass., on Wednesday last.

Mildred Stoller has begun suit against the New York City Railway Company for \$5,000 damages, alleging that she was struck on the cheek on Aug. 25 by a conductor on a streetcar and that her beauty was injured.

James O. Barrows and John Lancaster have revived their old sketch, *Tactical*, and last week received a very favorable comment from the leading paper of Bridgeport, Conn., for their excellent work in the little comedy.

Dorothy Kent informs *The Mirror* that she has been forced to retire from the stage on account of ill health, but that she will resume work shortly in a new sketch written expressly for her by a well-known author.

Anna Pinn, prima donna soprano of the Metropolitan Quartette, has returned to America after a four months' tour of South Africa. She will appear at the head of a similar organization in vaudeville this season.

C. G. Cunningham has been appointed manager of the Majestic Theatre at Houston, Tex., by President E. G. McArchie, of the Interstate Amusement Company. Mr. Cunningham is a prominent and popular citizen of Houston.

The eastbound California Limited, one of the fastest trains on the Santa Fe Railroad, was wrecked at Waldo, a small town near Kansas City, Sept. 20, and several vaudeville performers who were in the train narrowly escaped injury. Violet Dale, the mimic, was badly shaken up and was unable to appear in Kansas City until she had had a complete rest for two days. Eddie Lawrence, Haze, of O'Brien and Haze, had his ankle sprained and suffered severely from shock.

Dorothy Russell, daughter of Lillian Russell, is ill at her mother's residence in this city with appendicitis. She is on the road to recovery and will be able to go out within a few days.

A new sketch by Ira M. Jones, called *A Family Meltrum*, was given a trial performance at Pastor's on Thursday afternoon last. It is a poor affair and was very poorly played.

R. A. Roberts, the English pugnacious entertainer, will visit America in November.

Lillian Russell will show some very handsome sowns during her vaudeville engagement at Proctor's. She will change at least twenty new dresses during the first two weeks and some of them are said to be extraordinarily handsome. She has one dress that was made for Queen Wilhelmina of Holland, on which the Irish pink lace trimming is worth \$1,500. Miss Russell will change her songs each week and has already become letter perfect in thirty selections. She has her own musical director in a Mr. Ball, the regular leader. Hugo Marks, devoting himself to the piano during her turn.

The Yorkville Vaudeville co. of New York is reported to be stranded somewhere in Maryland. There are six men and six women in the organization.

Alexandre Mirrot and Adolf Gliese, who do a very high-class musical specialty, continue to tour with success. They were particularly well received during a recent engagement at Chase's Washington.

John C. Meany and May Anderson have just completed a six weeks' tour of the Keith circuit, in their cleverly written sketch, *Going to the City*. They are well booked and their prospects for the season are extremely bright.

Ed G. Hays has joined the Gus Sun American Minstrels and is duplicating his former success through the South. During the summer Mr. Hays played a pleasant engagement on the Harry A. Hahn circuit of parks in Ohio and Pennsylvania.

Adolphus Busch, the multimillionaire brewer, has become the owner of a theatre at Waco, Tex. Mr. Busch recently acquired the sole control of the old Grand Opera House in that city, the original theatre of Waco. He incurred the expenditure of nearly \$200,000 in the complete remodeling and modernizing of the landmark. The interior was gutted and entirely new fittings placed thereto. The front of the original house was beautified, practically creating a new theatre of the property. Mr. Busch has done this for the Interstate Amusement Co., which consented to place Waco on its circuit through the Southern States, providing a house in keeping with the remainder of the new theatres on the chain was turned over to them by the brewing king. Mr. Busch, being well acquainted with the St. Louis amusement parks, assumed his place in the interest of Waco.

Miss Louise Ross had a narrow escape from death yesterday while performing at the Hippodrome on Saturday afternoon. She was seated on her horse and was making him jump a rope, when the animal's hoof came in contact with the hank of the ring, and he fell, with his rider under him. Several of the other artists rushed to Miss Ross's assistance, and when she was released from her perilous position she insisted upon finishing the act.

Cecilia Lofton, while returning to Buffalo from Toronto on Sunday, was relieved by the customs officers of a beautiful new dress appraised at \$400 that she had purchased in Toronto.

Jeanette Dupre, who will do a single specialty in vaudeville this month, recently underwent two operations for the relief of a severe throat trouble that has been bothering her for some time. Her physician expects that one more operation will result in a complete restoration of her voice.

A Tale of a Turkey, by Burton and Baska, is Mr. and Mrs. Kiley's newest offering in vaudeville. It was a big success on the Kohl and Castle Circuit, and is now touring on the Anderson Circuit. After touring the Hopkins' Circuit Mr. and Mrs. Kiley will go to Winona, Minn., for two weeks, after which they will return East.

The ticket speculators at the Alhambra have become such a nuisance that Manager David Robinson was forced on Sunday evening to take heroic measures with them. He mounted a box in front of the theatre and, using a megaphone, shouted a warning to his patrons that tickets purchased on the sidewalk would be refused. The angry speculators made a rush at Mr. Robinson, but several of his hired men came to his rescue and the speculators were routed.

Conway and Hoff, *Winter Garden*, Lexington, Ky., are now touring on the Anderson Circuit. After touring the Hopkins' Circuit Mr. and Mrs. Kiley will go to Winona, Minn., for two weeks, after which they will return East.

Gaylor and Graft report a success in their new act at the Yorkville Theatre on Sunday night and are at the Family Theatre, Paterson, N. J., this week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Haymarket this week: Padette's Orchestra, Massuz and Masette, Fred Powell, Shepp's ponies, Dick Lynch, Kherne and Cole, Aurié, Dagwell, Kates Brothers, Blanch Sharp, Hart and Dillon, Funny Spaulding, Davenport Brothers, and the Follies. Funny Olympia; Mrs. Mahon's Minstrel Maids, Stinson and Morton, Madam Emmy's dogs, M. Mahon, Chapelie, T. Nelson, Dows, Musical Goodwins, Joe Newman, Three Jacks, Dows, Morris, H. H. Dancer, Harris, Curtin and Blowers, G. Leonardi, Schaeffer and Le Camp, Muldoon Trio—Trocadero; Paridian Widows.—Folly: London Gaely Girls.—Items: An excellent bill at the Olympia last week included hits by Mosher, Broughton and Mosher, Dick Lynch, Petching Brothers, and Barry and Halvers. Dorothy Drew's songs went well. Flo Adler is singing "Just for Fun." Abe Jacobs is making an excellent record as manager of the Olympia.—Edwards Davis gave the last act of his Man of the World for vaudeville and it was accepted.

OTIE COLBURN.

BOSTON, MASS.—Paul Concha heads the bill at Keith's, appearing with Ferry Corway, Barron's dogs, Goss and Daye (final week), Matthews and Ashby, Piccino, Midgets, Vera King, James F. Macdonald, Barry and Johnson, Larvette, Brasil and Brasil, Kenyon and De Garmo, Robin Heath, Scott and Johnson.—The burlesque contingent begins its season's work at the Howard Atheneum this week, representing as the opening act at The Fox. The variety features are Cushing, Ward and Corson, Kenyon, Walsh and Melrose, Cummings, Corson, Sisters, Joe Hardman, Mr. and Mrs. Fred Lacier, Wood and Harry, Stark and London, Warren and Howard, Sleddon Brothers, and F. O. Harrill.—The Golden Girls are at the Lorraine.—Al. Reeves' Burlesqueans are at the Palace.—At the Columbia the Dreamland Burlesqueans hold forth.—In the bill at Austin and Stone's are Bob and Annie Cook, Butler and La Mart, La Parte and Haddin, Freda Lancaster, Nellie Diamond, Legemann and Hayes, and the permanent female minstrel troupe.—A change in management at the Hub this week leaves the Crescent Gardens Amusement Co. in charge. The bill includes Beaman's Dog and Pony Show, Harry La Marr, Harrington, Lacoff Sisters, London and Hutchinson. An aerial act to be a feature of each week's show.—S. F. Keith has just shown his generosity by adding \$100 to the fund for the Harvard scholarship fund being raised by the newsboys of Boston.

JAY BENTON.

ST. LOUIS, MO.—Lucky for the managers of the vaudeville and burlesque houses all of them this Fair week are able to offer alluring bills for the straights that are in our midst. The carnival at Loring Park closed too soon, but the uncertain atmosphere called a halt on the managers, out-of-door theatricals being a front here after the first week of last month. A special programme was offered for the ending on last Saturday night.—Week 2-30 the Columbia has the Young Double Boys (newcomers in vaudeville), Palmer and Resington, Mr. and Mrs. Gene Hughes, Palmer Family, Harry and Halvers, Jimmy Wall, the Musical Johnsons, Lindsay's dogs and monkeys, Torg and Daniel, Jennings and Benfren, and Edward La Zelle. The bill is one of the most generous of recent days at Frank Tate's university vaudeville house, and the astute manager is not a bit disconcerted by the rumors that a down-towner has been pre-empted for a 10-30 vaudeville house to take care of his over-flow.—The second week of the real burlesque season struck town yesterday afternoon when the Olympia Girls pitched their tents at the Standard.—The Olympia headliner is Chevalier De Loria, the rifle expert.—Ross Sydell's London Belles are at the Century week of 1-7.

RICHARD SPAMER.

PHILADELPHIA, PA.—Cecilia Loftus heads the bill week of 5 at Keith's New Theatre, with A. Duncan, Ruth Weston, John and Ella Garrison, Frank Dwyer, Bremer and Marsh, Berney's Circus, and Keener, Kilmor and Dally, Helen Ritter, and the Hildebrandts. Large patronage.—The Casino is doing well under the new regime. Curtis and Somers' Extravaganza Co. is here 2-7. Broadway has Bally and Woods' The Show, headed by Pat Reilly, Bohemian Extravaganza, 6-7. Venetian, under management of John G. Johnson, is a big money maker. Fred Frazee's act holds the week, followed by New York Stars Show.—The Miss America week of 2. Minnie's Americans, Miss New York Jr., 2nd Street Museum has Ben Franklin and Louis, Theodore, Madell and Cartley, Caffery and Great, Freda Gray, George E. Austin, and Campbell and Page.—Empire Theatre (Frankfort): The Blue Ribbon Girls 2-4.

R. FRENBERGER.

KANSAS CITY, MO.—The Orpheum had an attractive bill the week of Sept. 24-30 to full houses. The little East made a hit, and Captain Brown's Old Hickory troupe, The Queen's Men, Newberry & Morris' statuary, Miners' Boys' Trio, Wilton Brothers, and Low, Wells all won ovations.—At the Majestic the bill was headed by Enika. The Three Nubes and Mr. and Mrs. Rybans in a sketch were especially well received. Enika, Chevalier, The Blue Ribbon Girls, and Curtis and Goss made up the remainder of the bill. 24-30, according to two big houses.

D. KEDDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lorraine, res. mgr.): Business continued large Sept. 24-30. The bill contained a number of fine acts. The houses going were evenly to Louis Simon, Grace Gardner and Eddie Stevens, Waldon, Gallaher and Barratt, and George W. Day. Fine acts were also given by Stanley and Brookman, A. O. Duncan, Mills and Morris, Martin Brothers, Radie and Bertman, Skinner, and Scott and Johnson.—Westminster (George H. Batcheller, res. mgr.): One of the largest and best known of this house in a long time was the Gentry Company on 24-30. Large houses reflected. Harry Dohmen, the Klublina, Cunningham and Smith, and Harry Scanlon.

WILLIAM CRASTON.

CLEVELAND, O.—Keith's Theatre has the following bill week of 2: Wilfred Clarke and co., Aurié Family, Mirri Von Wend, Harry Le Clair, Wood and Ray, Norton and Nicholson, Cartwell and Harris, Kit Carson.—The Merry Maidens are at the Star 2-7.—Hire and Barton's co. is the attraction at the Empire Theatre 2-7.—The bill of the Lorraine Theatre continues to be strong, and the following are there 2-7: Anna Adler, Abbott, These Jardines, Fred Victor and Russell, The Kimball, Cunningham and Smith, and Harry Scanlon.

DON W. CARLTON.

HARTFORD, CONN.—Poli's Theatre (S. E. Poll, prop.): Louis Kirby, mgr.): Capacity houses Sept. 18-25. Poll's had a good bill in The Merry Maidens, and the Burlesque on. with Chevalier De Loria specially featured.—Business was big at the Standard, where the New Hill English Folly co. held the boards with a performance.

H. A. SUTTON.

INDIANAPOLIS, IND.—Grand (Shaver Singers, mgr.): A splendid bill headed by Pauline Hall opened the week Sept. 24-30 to full houses. Edwin Latell was a favorite. The Reff Brothers' comedy act and Fred Adler renewed her popularity. Mr. and Mrs. Fred Kelly, Belcarrie Brothers, Leo Elman, and Paul and Marion.—Empire (Charles Zimmerman, mgr.): Minotaur's Boys' Trio 25-30. Performance fair; good house. Colonial Girls 2.

PEARL KIRKWOOD.

BALTIMORE, MD.—The bill at the Maryland 2-7 consisted of Wilson and Erol, Lou Fully, De Witt, Burns and Turman, Eddie Leonard, Sharp Brothers, 2nd Avenue Price Family, and German and West.—Miss New York, Jr., is at the Monumental. The Boston City Quartette, Wiora Trio, Bandy and Wilson, Swift and Buckley, and the German are in the Empire Businessmen's 2.

HAROLD RUTLEDGE.

MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): The Utopians filled the house week Sept. 24-30 and gave a clever performance to satisfied well. An especially strong bill was offered. Paragon Belle 1-7.—The Grand offered an attractive bill 24-30 to large audiences. Bill: James Hilliard, Murray Ferguson, Alma Dupree, Fay Sisters, Tufts, and Mr. and Mrs. Cary Carter.

CLAUDE L. N. NORRIS.

TOLEDO, O.—At the Arcada the Red Raven Caders were the headliners week Sept. 24. Knight Brothers and McCallie sang and danced well. The American Comedy Four were funny. The Alves gave a fine acrobatic act. Delmore and Darrell, Fernando Mat, Daly and Keane, and Bean and Hamilton made up an excellent bill.—The Empire had Billie and Barton's Burlesques.

C. M. EDSON.

ALBANY, N. Y.—Proctor's Theatre (Howard Graham, res. mgr.): Week Sept. 25-30, houses packed. Good bill by Whelock's Indian Band, Daisie and Wren, Lehnert, Kennedy and Rooney, Fields and West, Owlaw Trio, Irene Franklin, Golden Gate Quintette, and Josef Blank.—Gaiety (H. B. Nichols, res. mgr.): Week 25-30: Robbie's Knickerbockers to good business.

G. W. HERZ.

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C. M. EDSON.

LOUISVILLE, KY.—The New Century Girls co. is having a fine week's business at the New Bucking Hill Sept. 24-30.—At Hopkins' week 24 are Clayton, Jenkins and Jasper, West and Van Stien, Armstrong and Holly, Nettie Fields, the Three Nevaras, Marcus and Gartrell, and Professor Rugg. Houses crowded.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.): Fred De Bondt, res. mgr.):

Largely increased business rated week of Sept. 25-30. Bill: Baker and Robinson, Florence Flores, Koop and Koop, Miss Russell, Walter Hodges and Frank Kelly, Harry Pilson, Hansen, and Felix and Clayton.

NEW BEDFORD, MASS.—Hathaway's Cleo-

to good business and gave a fair bill. Bohemian Burlesques 2-7.—Items: H. T. Griffin, formerly a member of the Bon Ton Theatre orchestra, is now musical director with the Americans. He met many friends while here.—The T. M. A. has moved into Elm Hall.

WALTER C. SMITH.

WASHINGTON, D. C.—At Chase's Theatre, where business is always large, the bill 2-7 includes Clay Clement and co., Blanche Sloan and James Walthour, Max Walden, Happy Jack Gardner, Tom Julian, Kelly and Violetta, and Carroll Tracy with the Lyceum Theatre the Empire Burlesques and the card, Cherry Blossoms 2.

JOHN T. WARDE.

OMAHA, NEB.—In spite of strong counter attraction the change of bill at the Orpheum week of Sept. 24 is greeted by a splendid audience. The bills include O'Brien and Bunting, Synder, Jones and Pringle, Mr. and Mrs. Justice, Fisher, Signorina, Teresa, Smith and Campbell, Calista Rose, and Patty Brothers.

J. R. RINGWALT.

TORONTO, CAN.—At Shea's week of Sept. 25: Cecilia Loftus, Bloom and Cooper, Holmes Frederick, Billie's dogs, O. K. Rato, Thompson and Vinton, O'Rourke and Burnett.

STANLEY MCKEOWN BROWN.

ROCHESTER, N. Y.—Cook's Opera House (G. H. Moore, mgr.): W. B. McCallum, res. mgr.): Business very good week Sept. 25-30. Bill: Wilfred Clarke and co., Durbyville Sisters, La Petite Mignon, Walter C. Kelly, Mooney and Holbien, Musical Cutters, Week 2-7: Louis Simon and Grace Gardner, Walter C. Kelly, Mooney and Holbien, Musical Cutters, Sisters, Polk and Collins, Pantzer Trio, May Balford and Dixon and Anger.—Comptons (G. H. Jacobs, mgr.): F. G. Strand, res. mgr.): The Croaker Jacks attracted good business week 25-30. On 2-7 date and gave best satisfaction. Casino Girls 2-7.

LAWRENCE, KAN.—At the Palace this week: Cecilia Loftus, Bloom and Cooper, Holmes Frederick, Billie's dogs, O. K. Rato, Thompson and Vinton, O'Rourke and Burnett.

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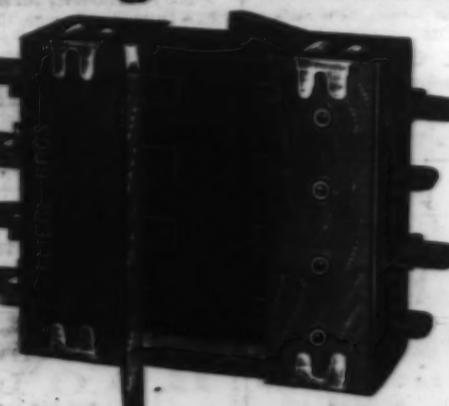
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